

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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Orchestral Concert, at Queen's Hall, Monday, March 27.
Fortnightly Concerts, Saturdays, March 4 and 18, at 8.
Lectures on "Some Pianoforte Composers subsequent to Beethoven," by Walter Macfarren, Esq., F.R.A.M., Wednesdays, February 22 to March 29, at 3.15.
Metropolitan Examination for Composers or Performers and Teachers. Syllabus for 1899 will be ready at Easter.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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THE ROYAL COLLEGE OF ORGANISTS.

The Solo-playing tests for the Fellowship Examination in July will be: Choral Prelude, "Vater Unser im Himmelreich," Bach (Edited by Bridge and Higgs, Novello & Co.; No. 52, Vol. 7, Peters' edition); Prelude and Fugue in E minor, J. Raff; and Toccata in A flat, A. Hesse (Novello & Co.; Augener & Co.).

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PREFACE.

The only way in which the Editor of a book of reference can show his gratitude to the public for demanding new editions on the exhaustion of the old, is by doing his best to keep its contents up to date. The reviser has done so many articles have been entirely re-written or enlarged—e.g., Copyright and Licensing, Madrigal, Mass, Opera, Pianoforte, Pitch, and many of those little slips which show such persistent survival in works of this kind have been removed. The Editor is grateful to many, whose names are among the authors and helpers, for their share in this last revision.

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"Mr. Charles Knowles greatly delighted his audience and showed himself equally at home in the tender and sympathetic as in dramatic outburst, as exemplified in 'Oh, my warriors, tell me truly,' which with the chorus had a very fine finish, and the applause broke forth before the final sustained note had died away; and in 'I have fought and I have striven' as well as the call to 'Leap to the light.'"—*Gloucester Citizen*, Feb. 14, 1899.

"Mr. Charles Knowles received such high encomiums from musical critics for his singing at the Leeds Musical Festival that his future success is assured. . . . Mr. Knowles, who was the soloist when the work was first produced at Leeds, sang with great force and point in the adjuration 'Watchmen, alert,' as the king and his host enter the camp; in the 'Lament' after the battle had gone against him, 'Oh, my warriors, and in the intrepid bearing before the tribunal of the Roman Emperor. . . . As points of interest we may add that the Philharmonic pitch was used, whereas at Leeds and London—the only places previous to Cheltenham at which the cantata has been given—the low pitch was used.'"—*Cheltenham Examiner*, Feb. 15, 1899.

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SAMUEL AITKEN, Hon. Secretary.

32, Maddox Street, London, W.

With this number are presented gratis Extra Supplements, consisting of a Choral for Easter, entitled, "For us the Christ is made a victim availing," by Gounod, and a Portrait of Madame Albani, taken by Talma, Swanston Street, Melbourne.

THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

MARCH 1, 1899.

MADAME ALBANI.

To have attained to the exalted position of a "Queen of Song" is an achievement of which the holder of that sceptre may justly be proud; but to have long held sway in the twin dominions of oratorio and opera betokens the possession of gifts as rich as they are rare. Such then is the undisputed heritage of the great singer who is known the world over as Madame Albani. It might naturally be assumed that an artist of her rank must be of foreign birth; but Canada can claim her as a favoured child of its Dominion. Therefore, Madame Albani is a British subject, and, to the honour of Greater Britain be it said, the fair songstress is a Colonial product.

Marie Louise Cécile Emma Lajeunesse (now known as Madame Albani) was born at Chambly, about fifteen miles South-east of Montreal. The village of Chambly stands on the River Richelieu, which connects the St. Lawrence with Lake Champlain. The magnificent scenery of the district makes it the most picturesque portion of old Canada. It is "a land of river and plain; of mountain, and tarn, and lake, and valley; but first and chiefly a river-land." Up to the beginning of the seventeenth century it was the happy hunting-ground of the Indians. But in 1609 Samuel de Champlain, a distinguished Frenchman, made his way from Mont Royal (Montreal) up the Richelieu river to the lake which now bears his name. Chambly derived its present designation from a Captain Chambly, an officer, under Champlain, of Louis the Fourteenth's battallions who "chased the Iroquois up the Richelieu and down the Mohawk valley." A view of the old fort of Chambly and its rapids—a very characteristic feature of that river-mountain district—will be found on p. 155.

The year of Madame Albani's birth is wrongly stated in the various books of reference; the actual date is November 1, 1852. She is the eldest daughter of Mr. Joseph Lajeunesse, a skilful musician, organist, and harpist, who still survives to enjoy his distinguished daughter's triumphs. Mr. Lajeunesse and his father were both natives of Canada, but his grandfather, like many others of his countrymen, emigrated from Brittany. On her mother's side, Miss Lajeunesse is of Scottish descent, her grandmother having been one Rachel McCutcheon.

A CHILD MUSICIAN.

To the question, "When did you begin music?" Madame Albani replies: "At the age of four years; and from that time till I was eight, I studied classical music as thoroughly as it was possible for any child to do. At eight I played Beethoven's sonatas and the principal works of Mozart, Haydn, and Handel. I could read them with ease, and every other description of pianoforte music came to me without the least difficulty. I was reared in an atmosphere of music and I used to practise five hours a day. I always had a voice as far back as I can remember, and I sang naturally as a child and long before I was taught singing. I used to improvise a great deal, and I played the violin, harp, and organ in addition to the pianoforte." Madame Albani dwells upon the importance of a thorough grounding in music during the earliest years of a really musical child. The study of all that is best in the most receptive period of a child's life widens its perceptions and is of incalculable benefit in the after life of an artist. Little Miss Lajeunesse was so busily occupied with her studies that she had no time for childish interests. Asked in later years by the writer

of a magazine article about her "favourite doll," Madame Albani was obliged to reply: "I never had a doll!"

CHURCH CHOIR EXPERIENCES.

Upon the removal of the family to Montreal, the little singer went to the Convent of the Sacred Heart at Sault au Recollet to be educated. The Superior of the Convent, having discovered the great qualities of her pupil, persuaded her to abandon any intention she had of adopting a religious life. Emma Lajeunesse made her first appearance in public when she was eight years old. A Scotchman gave a concert at the Mechanics' Hall, Montreal, and, with that enterprise so eminently characteristic of his race, he persuaded Mr. Lajeunesse to allow his daughter to sing. The success was so complete that the little eight-year-old lassie had to give three concerts, and on each night the stage was strewn with flowers thrown at the feet of the blossoming vocalist. Just after she had entered her teens, Miss Lajeunesse and her sister "starred" in the Canadian provinces. But the first great event in the life of the gifted songstress happened in the year 1864, when her family removed to Albany, the capital of the State of New York. While still pursuing her studies, Emma Lajeunesse sang in the choir of St. Joseph's Roman Catholic Cathedral, Albany. "I was engaged for three years there as first soprano," recalls Madame Albani, "although I was then but fourteen. The training I had already gone through stood me in good stead. Even at that early age I was able to sing all Mozart's and Cherubini's masses, and also Beethoven's great Mass in D. I am quite sure that to the singing and study of sacred music in those days I am greatly indebted for whatever success I may have since attained in oratorio singing. I have often heard the remark made, that singing such music when one is so very young must, or rather ought, to have hurt my voice; but this distinctly was not the case, and, indeed, if a voice be properly used it is never spoiled. And this is a truism I would earnestly impress upon all young singers, for it is the *use* and not the *abuse* of it which they should unceasingly bear in mind."

ORGANIST AT A CATHEDRAL.

An incident of those Albany days is interesting if only by reason of its prophetic nature. One Saturday the organist of St. Joseph's handed his soprano soloist a piece of music, at the same time saying to her: "I want you to learn this and sing it in church *to-morrow*. She had never before seen it. But when she began to study the music she became enraptured with it. The next day she sang the air with a fervour that ensured the success of her efforts and revealed its true beauties. It was "Hear ye, Israel," from Mendelssohn's "Elijah." But she was not only a singer. The organist of

the Cathedral at that time was "a little mad," and one Saturday he "ran away." As this gentleman had chosen the most inconvenient day of the week for his flight, there remained no alternative but to ask the solo soprano singer to discharge the duties of organist. This Miss Lajeunesse promptly did; and for six months she proved a very efficient stopgap. Moreover, she not only played the organ, but trained the choir in the various masses—no light task for a girl of her tender years. She was succeeded in her organist and choir-training duties by Mr. George Elbridge Whiting, the distinguished American musician and organist, now of Boston.

TO EUROPE FOR STUDY.

The fame of Miss Lajeunesse as a singer soon attracted the attention of the public, and especially of Bishop Conroy, the Roman Catholic Bishop of Albany, who strongly advised Mr. Lajeunesse to take his daughter to Europe for the purpose of having her remarkable talents developed under the care of proper masters. By the aid of her own savings and those of her father, and the proceeds of a concert given in Albany, *plus* a gift of £60 from the churchwardens, the necessary funds were raised.

DUPREZ AND LAMPERTI.

Miss Lajeunesse went to Paris, where she studied singing for a year under the celebrated tenor, Gilbert Louis Duprez, who was at the head of the French dramatic singers of his day. Upon his retirement from his professorship of singing at the Conservatoire, Duprez founded an "Ecole spéciale de chant" in Paris. One of his strong points as a singer was his "excellent declamation." This attribute he naturally instilled into his pupil, for which Madame Albani feels deeply grateful to him. Duprez had a little theatre in his *atelier*, and there his gifted young Canadian pupil sang the garden scene from "Faust." He said of her, "Elle est faite du bois dont on fait les grandes flûtes." During her sojourn in the French capital Miss Lajeunesse did not neglect her theoretical studies, as she took lessons in harmony from Benoist, then professor of the organ at the Conservatoire.

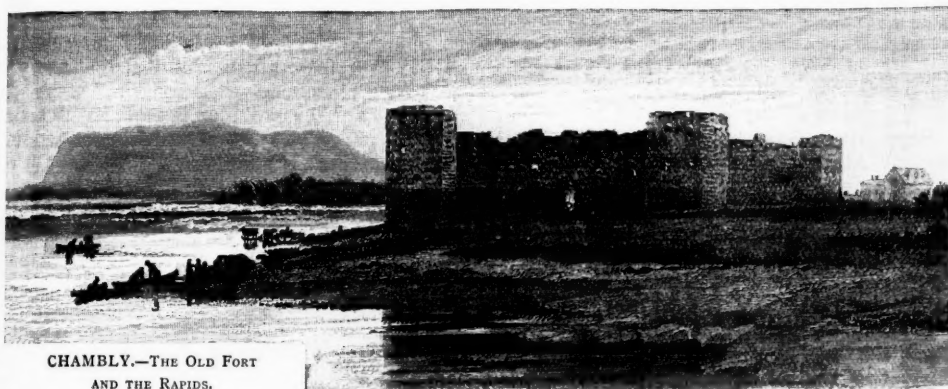
Italy, "the land of song," is the Mecca of most aspiring vocalists, and from Paris Miss Lajeunesse, on the advice of Prince Poniatowski, went to Milan, where she became a pupil of the renowned teacher, Francesco Lamperti, "the very first master in the world"—who was, in fact, a prince of singing-teachers. Miss Lajeunesse remained with Lamperti a year. She justly pays a high tribute to her distinguished teacher. She says: "His is the pure Italian method. It is the only one by which an artist can sing properly; the only one which teaches the right and true production of the voice, and the right way of breathing—in fact, the only 'method' I am

able to recognise. His care of his pupils was remarkable. He never allowed me to sing for more than twenty minutes at a time, and after that he insisted upon a rest of an hour. Indeed, this is a necessity with young artists, and a regulation about which Signor Lamperti was most severe."

Lamperti's method was thoroughness to a degree. He would even occupy an entire lesson with the mastery of one phrase of four bars. He kept his Canadian pupil for six months to the study of *one* opera, and that was "La Sonnambula." He used to say: "Once you can sing 'Sonnambula' properly, you'll be able to sing anything." Madame Albani says she has proved that he was quite right in his statement, and especially was it the proper training for Wagnerian opera. She says: "With regard to Wagner's music being supposed to injure the vocal organs, I can only say that if the *method* be good, nothing can hurt the voice. When the interpretation of

THE NAME "ALBANI."

"They are all wrong," was the verdict of a high official in the British Museum Library on books of reference. Whether such an assertion is too sweeping or otherwise need not be discussed here, but in the case of Madame Albani the information usually given in regard to the origin of her professional name is decidedly "all wrong." It seems a pity to put to death a pretty story, but the truth must prevail. The name "Albani" was *not* assumed by Miss Lajeunesse as a memento of the appreciation and kindness she had experienced in Albany. It happened thus. When the young *diva* was about to sign her first opera contract, her Italian master at Milan said that she could not possibly appear on the Italian stage under the name of Lajeunesse. He therefore selected for her the name of Albani, that being the patronymic of an old Italian family then defunct. "But did you know that I lived at



CHAMBLY.—THE OLD FORT
AND THE RAPIDS.

Wagner's music has wrought havoc with the voice, it is because a young artist has attempted it without having first learnt to sing properly, and without having acquired the true method. To bear out my view, when Hans von Bülow heard me in 'Lohengrin' the first time I ever sang it, he said: 'If ever Mlle. Albani go to Germany, she will prove to the Germans that Wagner can be sung.'

It was to his gifted pupil, Madame Albani, that Lamperti dedicated his treatise on the shake. "To say that I appreciated the work," she wrote in 1873, "it is sufficient for me to state that I am a pupil of the Maestro Lamperti, and that I owe to him and to his method the true art of singing, so little known in these days." There was a time, however, when Madame Albani's shake seems to have been rather shaky. Once, during her student days with Lamperti, she sang a song in the presence of Prince Poniatowski, who said she had "no shake." "Never mind," said Lamperti, "she'll do it. She's like a bottle of soda-water; I have only to let go the cork, and out it comes!"

Albany?" she asked. "No, I never heard of it," the Signor replied. An unusually curious coincidence, but it is absolutely true. The assumption of the name has not, however, been free from some strange results. When, in 1894, the great singer Madame Albani died, the telegraphic wires bore the news to the good Canadians that their own Albani had departed this life! At one of the English musical festivals a farmer, who supplied the leading soprano with one of the necessities of life made out his little bill thus:

Madam L. Barny,

To Mr. Cross, Esq.

21 pints of milk, at 1½d. per pint s. d.
.. 2 8½

In making out his little bill, "Mr. Cross, Esq.," not only mis-spelled his customer's name, but charged her a penny too much!

FIRST APPEARANCE IN OPERA.

Mlle. Albani—as she was then—made her first appearance in opera at the Opera House, Messina, in 1870. The work was Bellini's

"La Sonnambula," and the character was, of course, *Amina*. Her success was acknowledged both before and behind the curtain. At the finish of the first act her brother and sister artists lifted up the young *débutante* and almost carried her to her room. At the close of the opera the public recalled her no less than fifteen times.

The success of the young Canadian singer reached London; but it is probably due to the similarity of her name to that of Alboni that her triumphs were at once recorded in a musical paper. Mr. J. W. Davison, the editor of the *Musical World* and the distinguished musical critic of *The Times*, was not above making a pun when he had the chance, even upon a name. This is how he punned upon a certain singer. (*Musical World*, March 12, 1870):—

MESSINA.—A new *diva*, a star of the first magnitude, is said to have made her appearance here. The lady's name is Signora Albani. If she only resembles her great predecessor, Madame Alboni, as nearly in her voice as in her name, the musical public will have good reason for being content. Recollecting, however, the very numerous occasions on which *prime donne* who were to surprise the world have falsified the favourable prophecies so recklessly promulgated about them, we have some slight misgivings that Signora Albani may turn out a second Alboni, with a difference.

FIRST APPEARANCE IN LONDON.

Soon after she had appeared at Messina Mdle. Albani sang at Malta. Here her remarkable performances attracted the attention of Colonel McCrea, commanding the Royal Artillery in the island, who communicated with the late Mr. Frederick Gye, then the impresario of the Royal Italian Opera. The result was that Mdle. Albani was engaged for the Royal Italian Opera season of 1872. She made her first appearance in England on the stage of Covent Garden Theatre, under Mr. Gye's management, on April 2, 1872, as *Amina* in "La Sonnambula." Some of the musical critics were rather cautious than otherwise in estimating the qualifications of the young *prima donna* in regard to this and her subsequent performances in other operas. At the end of the season one London newspaper of repute said:—

The position of the Canadian songstress has yet to be determined: her most ardent admirers rely on her future. *Qui vivra, verra.*

THE MUSICAL TIMES of May, 1872, extended a friendly hand to the gifted new-comer in the following words:—

The great event of the month has been the success of Mdle. Albani, who made her *début* as *Amina* in "La Sonnambula." With a genuine soprano voice, a facile and unexaggerated execution, and a remarkable power of *sostenuto* in the higher part of her register, this young vocalist at once secured the good opinion of her audience, and gradually advanced her position throughout the opera until the final "Ah non giunge," her brilliant rendering of which produced a storm of applause which could only be appeased by her appearing three times before the curtain. As the heroine in "Lucia di Lammermoor," Mdle. Albani again asserted her right to the highest place as a lyric artist; and there can be no doubt that future performances will fully justify the verdict so unanimously and unmis- takably pronounced upon her first appearance.

OPERA.

To enlarge upon Madame Albani's operatic achievements at home and abroad would be to repeat an oft-told tale, in which the words "triumphant success" are interwoven throughout. Her *répertoire* includes

"La Sonnambula"	Bellini.
"Mefistofele"	Boito.
"Lucia di Lammermoor"	Donizetti.
"Linda di Chamounix"	"
"Faust"	Gounod.
"Huguenots"	Meyerbeer.
"Mignon"	Ambroise Thomas.
"Hamlet"	"
"La Traviata"	Verdi.
"Rigoletto"	"
"Ballo in Maschera"	"
"Otello"	"
"Flying Dutchman"	Wagner.
"Tannhäuser"	"
"Lohengrin"	"
"Tristan und Isolde"	"
"Die Meistersinger"	"
&c.	

One or two incidents of her operatic career are of special interest to musicians. She appeared as *Elsa* and *Elizabeth* in Wagner's "Lohengrin" and "Tannhäuser" respectively at the first performances of these operas by Wagner in London—"Lohengrin," May 8, 1875; "Tannhäuser," May 6, 1876, both operas in Italian at Covent Garden, under Mr. Frederick Gye's management. She had, however, sung in "Lohengrin" in America the winter before she sang in it in London. In 1887 she sang in "Lohengrin" in German at the Royal Opera, Berlin, at which the Emperor William I. was present. The performance was so successful that he called Madame Albani to his box and conferred upon her the title of "Hof-Kammer-sängerin" (Court singer).

Madame Albani spares no pains in preparing her work. The word "trouble" is unknown to her in this connection. She throws her whole being into everything she undertakes to do. When she was preparing "Mignon" and "Hamlet" she proceeded to Paris for the purpose of studying both operas under the personal influence of M. Ambroise Thomas, their composer. In order to acquire the true Wagnerian traditions for the part of *Isolde* in "Tristan," she went to Frankfort to study under Dr. Rottenberg, and with Wüllner at Munich for the traditions of "Lohengrin," "Tannhäuser," and "The Flying Dutchman." In regard to the all-important matter of preparation, Madame Albani observes:—

"I would say to a student: 'Study the notes, the words, the intention, and meaning of everything—think these thoroughly out, gather it all up into one consecutive whole, and then add to it any genius you may have of your own. And in so doing be not discouraged if you fail immediately to obtain the desired result; but the more earnestly persevere in your idea.' In studying a new work I have many times failed to reach the effect for which I was striving; but I have worked on, and

Street, Miss Lajeunesse was married to Mr. Ernest Gye, the eldest son of her impresario. Thenceforth Madame Albani-Gye took up her abode in England. But, like other great singers, she has visited many different countries and charmed with her lovely voice countless listeners of various nationalities in various parts of the globe, including all European countries, the United States, Australia, and South Africa. At the present time she is on her way to South Africa for a second professional visit.

It would be quite impossible to enumerate all the great musical functions—including Handel Festivals and Provincial Festivals—at which Madame Albani has assisted. A few only must suffice for mention here. She sang at the opening ceremonies of the Colonial Exhibition (1886), the Imperial Institute (1886), the Royal College of Music (1894), all occasions on which the Royal Family were present, and at a concert given at the Royal Albert Hall in celebration of the Silver Wedding of the Prince and Princess of Wales. She also sang the soprano solos in Mendelssohn's "Hymn of Praise" in St. George's Chapel, Windsor, on June 20, 1897, this great occasion being the commencement of the Diamond Jubilee celebrations.

Two incidents in the brilliant career of the gifted singer may be recorded here. The first is another instance of the power of song to touch the human heart, and gives further proof—if, indeed, proof were needed—that music is not only the handmaid of religion, but also of charity in its more circumscribed sense. At a concert given at the Albert Hall in aid of the Home for Incurables, Madame Albani sang "Home, sweet home." A lady in the audience was so touched by it that she sent anonymously to the charity the sum of one thousand pounds. The other incident did not occur in the favoured West-end of the town at a brilliant concert, but away down the East-end of London on a recent Sunday afternoon. The place was Stepney Meeting House; the occasion an ordinary—or, to be exact, an *extraordinary*—meeting of "The Men's Sunday Union," held on the opening day of the present year. With her characteristic kindness of heart Madame Albani went to the East-end on that foggy day and delighted hundreds of working men. She sang to those hardy sons of toil "Angels ever bright and fair" (with "Home, sweet home," as an encore), "The Star of Bethlehem," and, subsequently, "God save the Queen," the huge audience lustily joining the great singer in a repetition of the first verse of the National Anthem. That the music of her sweet voice moved those men was self-evident. Their lives were for the moment made sweeter, and who can tell what permanent brightness entered into their hearts through those thrilling strains?

SOME RECOLLECTIONS.

VII.—AN "AMAZING TRANSACTION."

ON one occasion the late Henry F. Chorley used the words quoted in the sub-title. What the occasion was and what the circumstances surrounding it, I am about to describe as fully as may be without abuse of confidence.

Sometime in the sixties—I do not remember precisely when, if, indeed, I ever knew—Julius Benedict and Chorley entered into the close relationship which necessarily exists between composer and librettist. The critic of the *Athenæum*, as most people know, sometimes varied his labours by providing musicians with "words." For Benedict he wrote the books of "Red Beard" and "St. Cecilia"; for Sterndale Bennett, that of the "May Queen"; for Vincent Wallace, one version of the "Amber Witch"; for Henry Leslie, "Judith" and "Holyrood"; and for Sullivan, the "Sapphire Necklace" and "Kenilworth." By the time the last of these was finished Chorley could boast of fairly large experience in such work. It should be noted, however, that the libretti just mentioned are, as to text, creations, not compilations. The author had yet to show what he could do in the manipulation of passages from Scripture with a view to a Biblical oratorio, and for this an opportunity came when he proposed to Benedict, or Benedict suggested to him, that they should together take in hand the story of "St. Peter."

The choice of subject was, if not exactly imprudent, open to some objection because of inherent difficulties such as those which influenced Mendelssohn when he abandoned his idea of bringing "the two chief apostles and pillars of the Christian Church side by side in oratorio." Mendelssohn had already written "St. Paul," and it was only natural that he should strongly desire to produce a "St. Peter" as its companion—in some sort its complement also. The reasons which turned Mendelssohn aside from the so-called chief of the apostles to the undoubted head of Israel's prophets were, however, not perceived by Benedict and Chorley, or, if seen and examined, not regarded as insuperable. "St. Peter" it was to be, and the librettist in due time handed the "book" to his associate that it might be clothed with music.

The first hitch now occurred. Benedict read through the libretto with increasing dismay. He pronounced it impossible, and, laying the MS. aside, turned his attention to other matters. I do not know it as a fact, but it is a reasonable supposition that, from time to time, the librettist enquired about the progress of the oratorio. If he did, Benedict probably hinted at what he conceived to be the defects of the "book." But neither then, nor afterwards, would Chorley listen to suggestions of revision. What he had written he had written. His own judgment approved, and, as far as he was concerned, nothing more could or should

be done. At that stage the matter remained till, in June, 1869, the Birmingham Festival committee accepted the offer of a "St. Peter" from Benedict as one of the novelties to be produced at the music-meeting of 1870. This involved a crisis. What was a poor composer to do under such circumstances? Should he use the libretto as it stood, or procure another, or adopt a middle course by himself making such changes as he thought desirable? Of these three lines of action, the first was "impossible"; the second involved a serious affront to Chorley; the third, as far as it was a temporising policy, seemed the least unpromising, and Benedict adopted it. But while revision by the composer promised to keep the door open for the librettist should he change his mind, the question arose as to what could be done if he remained obstinate. Possibly Benedict tried his hand at emendations. On that point, however, I have no evidence. Once or twice he spoke to me of his dilemma, shaking his head anxiously at the omens which pointed to loss of the opportunity at Birmingham. The midsummer of 1869 came and nothing had been done. But something had to be attempted then or never; hesitation gave way to action, and the almost despairing composer wrote to me, begging my help in revising the libretto. Never did any letter astound me more. I had been professionally connected with musical literature only four years, and was almost entirely lacking in experience of such work as that to which Benedict invited me. Moreover, there was the objection that participation in interference with the libretto of such a man as Chorley would be absolutely presumptuous, and even of questionable morality. I laid that point before Benedict, but he put it aside at once. The libretto, he said, was his; he had bought it and paid for it; he could do with it as he pleased, especially as all the words were taken from the Bible, Chorley having done no more than select them and arrange the scenes. Though flattered by the composer's offer, as any ambitious novice would be, I was still doubtful as to accepting it. In this fix I consulted friends older and wiser than myself, among them J. W. Davison, who professed not to understand the scruples which weighed upon my mind. But I now know that those scruples were entirely correct. Possession of a work of art, or of literature, implies no right to make changes in it against the wish of the originator, and all who take any part in such an operation are hopelessly wrong; absolutely without excuse. It may, perhaps, be urged, as regards myself, that the temptation was great, and that the opinion of my elders and superiors necessarily carried weight. But I disdain to take refuge behind pleadings of any sort. Since that time I have written and compiled many libretti and can now put myself in Chorley's place. He did well to be angry. Whether he was also right in declining to meet

Benedict on the question of revision is another matter, because, after all, a composer stands entitled to a voice in determining his text. Benedict's initial mistake lay in accepting and paying for the book before having given it the careful consideration which later on made its unsuitableness clear to him. That was entirely his own fault. *Caveat emptor.*

Coming back to my story, I have to say that I called upon Benedict at his house in Manchester Square, and went with him over the Chorley MS. Subsequently, the "book" was sent to me for more deliberate study; the result, to my mind, being that Benedict was absolutely justified in regarding the libretto as impossible. A more rambling, disjointed, ineffective thing of the kind I had never seen before, and have never seen since. Setting to work upon its improvement, we began by making changes here and there—patching up, so to speak; but the futility of that course soon became apparent. I saw, and Benedict with me, that, apart from the opening scene between *John the Baptist* and the people, the entire work would have to be re-constructed. This was anything but pleasant for the anxious composer, who, between his obligation to the Birmingham committee and his dread of offending any man who wrote for the press, was in worse case than a mariner with Scylla to starboard and Charybdis to port. Nevertheless, we worked on. It should be said here that Benedict kept Chorley informed of what he was doing. I emphasise the *he* because my position was simply advisory, involving neither responsibility nor publicity. The librettist was, of course, furious, and a sharp correspondence went on between the man of letters and the man of notes. Much of this I saw. But recollection of the points involved has become vague through lapse of time. From Benedict's short and hurried notes to me (these have been preserved) I gather that Chorley remained obstinate on the question of revision. "I told him," wrote the composer, "that I could not admit his right of claiming implicit and slavish submission to every word he had selected from the Scriptures." That, however, was Chorley's demand, and thus the situation remained hopeless.

It is not difficult to understand Benedict's perplexity in the entanglement which had arisen. Almost as much as Meyerbeer, he feared to make an enemy of any man who had a sharp pen and commanded a large circulation. Chorley was such a man in a very special degree. He could say the most cutting things in the fewest words of any journalist I ever knew, and he had made the *Athenæum* very powerful in all that concerned music. It has, therefore, ever been a marvel to me how the composer of "St. Peter," harassed by dread of public discussion, and with many irons in the fire of various kinds, contrived to push on with his big work as he did. The poor gentleman often

looked upon his task with trepidation. "Whether I shall be able," he once wrote, "to accomplish the amount of work before me, that's the question, and the thing seems almost impossible, and beyond my powers." On another occasion he said: "You will be ready in good time. Would I could say as much of myself. The amount of work to be done is perfectly appalling." So indeed it was; but Benedict did not seem to have measured the extent of his own powers. Wonderful to relate—how wonderful nobody knows better than myself—the oratorio was ready at the time appointed, and had its first hearing on one of those memorable days which witnessed the crowning catastrophe of Sédan and the downfall of the Second Empire.

Not having a file of the *Athenæum* at hand, I am unable positively to say whether Chorley came out in print against what he styled an "amazing transaction" before "St. Peter" was produced. My impression is that he did not, but lay low and said nothing in hearing of the public. If, however, his silence excited hope that the matter would pass without declared warfare, that hope was doomed to disappointment. Chorley's friend, C. L. Gruneisen, first opened fire, but nobody minded him, save, perhaps, Benedict himself. His thunder was of the theatrical sort; his bluster was hollow-sounding, and if anybody cried, "Let him roar again," it was simply that there might be provocation to another laugh. By-and-bye, the great gun of the *Athenæum* boomed, which was another matter altogether. Alas for the poor composer, who then found himself in the position to which he so greatly objected! The circumstances in dispute at that closing stage of the affair are of no interest now. Enough to state that on one point a question of personal veracity arose, and then it became necessary for Benedict to defend himself.

On the point referred to the composer had an excellent case, and in other respects was in a position to make a damaging retort. But he hesitated. He was all fears; anticipating sore mischief from the vindictiveness of his opponents. Again and again Davison and myself urged him to reply in the columns of Chorley's own paper, but he let "I dare not" wait upon "I would." At last, however, he consented to meet us and come to a decision one way or another.

My recollections of our meeting are quite clear, for, in truth, it was an occasion not easily forgotten. There is an old saying that one man can lead a horse to water, but two cannot make him drink. Our difficulty lay in persuading and stimulating a timid man to face his opponents in the open and confound them with a good case. Proceedings began with dinner, which Benedict showed an unusual disposition to prolong. Not that he ate or drank other than in extreme moderation. He talked freely, however, on subjects unconnected with that which had brought us together, his evident desire

being to get the evening over without much reference to Chorley, or to the necessity of defending himself in the columns of the *Athenæum*. This did not suit Davison at all. As a very old friend of the composer, the famous critic—then in a grave and resolute mood—was determined that Benedict should put his case before the public. After a reasonable time for coffee, and for talk that ranged from China to Peru, "J. W. D." rose, saying: "Now, Jules, let us get this business settled." Benedict murmured something and shook his head, but ultimately led us into his study. There he pleaded his inexperience in writing for the press; besides, would it not be wise for him to prepare exhaustive notes on the matter at issue—notes which we might think over privately and discuss at a future meeting? We held that it would not be wise; that there was nothing like the time present; that the reply should appear in the next issue of the *Athenæum*; and so on. "Well," said he, taking up a pen, "you must help me in composing the letter." "That," answered Davison, "we are quite willing to do," and then began a task absolutely unique in my experience. Though brought to the point of writing, the agitated composer looked at every phrase suggested to him, proposing either to leave it out or to tone it down. We had to fight him inch by inch, and fight him we did, but making so little progress that the small hours of the morning had passed before the draft was complete. The last sentence shaped and written, Benedict suggested that enough had been done for that time. He would make a fair copy next day and post it to the editor. Davison promptly vetoed the proposal. He was there to see the thing through, and would not leave the house till he had done so. All escape barred, our reluctant friend made a fair copy of the letter (which Davison took care to read), enclosed it in an envelope, addressed it, stamped it, and laid it on the table. I noticed that Davison drew it towards him, apparently in a casual way, and that it was in his hand when we rose to depart. In the hall my companion said, "We will post the letter, Jules; then all will be right." "Oh, no," returned Benedict, "I could not think of your taking that trouble. I will send a servant with it in the morning." Davison laughed pleasantly, with a twinkle in his eye: "No trouble at all," said he; "there is a pillar-box over there by the railings." Benedict's last effort had failed. The letter was posted, and duly appeared in print. That was my closing concern with the controversy according to "St. Peter."

JOSEPH BENNETT.

THE CENTENARY OF HAYDN'S "CREATION."

ONE hundred years ago—on March 19, 1799—Haydn's oratorio of the "Creation" was first publicly performed. In wishing it many happy

returns of the day—or of the century—a few words about the birth of the old "Papa's" melodious oratorio may form a pleasant retrospect.

The actual first performance of the work was in April, 1798, but this was of a private nature, being given in the Schwarzenberg Palace, Vienna. On that occasion some Viennese noblemen defrayed all the expenses and generously handed the entire proceeds, about £320, to the composer. Haydn, who conducted, was unable to describe his sensations during the performance. He said: "One moment I was as cold as ice, the next I seemed on fire."

But our interest at this time is centred in the initial public presentation of Haydn's familiar work. The play-bill announcing the first performance had a very ornamental border and was, of course, in German. The following is an English version of its text:—

To-day, Tuesday, 19th March, 1799,

Will be performed at the Imperial Court Theatre, near the Burg,

THE CREATION,

An Oratorio

Composed by Mr. JOSEPH HAYDN, Doctor of Music, and Chapel Master to Prince Esterházy.

Nothing can be more flattering to Haydn than the applause of the public. To deserve this has ever been his earnest endeavour; and often, indeed more often than he could have expected, has he had the happiness of obtaining it. Though he hopes that the work herein announced may be accepted in the same feeling that, to his heartfelt comfort and thanks, he has met hitherto, yet he wishes that in the event of an opportunity presenting itself for the expression of approval, he may consider the same a most valuable sign of satisfaction, but not a command for the repetition of any one piece, otherwise the exact connection between the several parts, from whose uninterrupted sequence the effect of the whole is intended to spring, must necessarily be destroyed, and, moreover, the pleasure considerably lessened, the expectation of which a too favourable repute may, perhaps, have raised in the public.

To commence at 7 p.m.

Prices as usual.

Book of Words to be obtained at the Box Office free of charge.

A few days afterwards Haydn attained the age of sixty-seven years. He had even passed into his seventh decade before he began to compose the great work which has given pleasure to numberless hearers throughout all these years. The spirit in which he set about his task is evidenced in his own recorded words: "Never was I so pious," he says, "as when composing the 'Creation.' I knelt down every day and prayed God to strengthen me for my work." Usually a quick worker, Haydn took nearly two years to compose the "Creation." It is said that he remarked: "I spent much time over it, because I intend it to last a long time." Haydn's presentiment has come to pass as far as England is concerned, and there is no reason why the bright genial strains of his music should not experience another century of its existence.

The score was published in Vienna in 1800, by subscription, and no less than 510 copies, nearly half the number subscribed for, were for England. In fact, the title-page was printed both in German and English, the latter of which reads:

THE CREATION: an Oratorio composed by JOSEPH HAYDN, Doctor of Musik, and Member of the Royal Society of Musik, in Sweden, in actual (*sic*) service of His Highness the Prince of Esterházy. Vienna. 1800.

The first performance of the "Creation" in England—Covent Garden Theatre, March 28, 1800, under John Ashley—gave rise to a curious incident. Ashley forestalled Salomon, Haydn's friend, in getting a score of the work from Vienna. He received the copy on March 22, when he immediately desiccated the book and set a number of his friends to work to copy the band and chorus parts for 120 performers. So expeditiously was the process of transcription done and the music learnt and rehearsed—if, indeed, it was not performed *prima vista*—that the performance actually took place six days after the single copy had arrived! When Mr. Harris, the then proprietor of Covent Garden Theatre, complimented the industrious band of copyists upon their extraordinary achievement, the chief copyist replied: "Sir, we have humbly emulated a great example. It is not the first time that the Creation has been completed in six days."

MR. EDWARD ELGAR has several interesting compositions "on the stocks." Chief among them is the new symphony for the Worcester Festival, which is to bear the title "Gordon." As in the case of Beethoven's No. 3, Mr. Elgar has selected a great hero for his theme, though one of a very different type from that of the "Eroica." The extraordinary career of General Gordon—his military achievements, his unbounded energy, his self-sacrifice, his resolution, his deep religious fervour—offers to a composer of Mr. Elgar's temperament a magnificent subject, and affords full scope for the exercise of his genius; moreover, it is a subject that appeals to the sympathies of all true-hearted Englishmen. A "song cycle," to be sung by Miss Clara Butt at the Norwich Festival, "progresses merrily." A somewhat novel composition, just completed, is a set of symphonic variations on an original theme, thirteen in number. We should not be surprised if the composer calls the *finale* the fourteenth (which might possibly include "a chord of the thirteenth") in order to avoid the ill-luck which some curious folk attach to "the baker's dozen." We understand that in these variations Mr. Elgar has sketched portraits of his friends—that is to say, he has looked at the theme through the personality (as it were), if not the spectacles, of thirteen other good men (or women) and true. This is not only a novel idea, but one that will be looked forward to with unusual interest and, perhaps, not a little curiosity. The work will be performed for the first time in the spring at an orchestral concert in London.

THE Musical Arts Society, of New York, recently offered a prize of 250 dollars for the best *à capella* chorus, open to any American musician, which has been won by Mr. Horatio W. Parker, for a composition entitled "Astant Angelorum Chori."

A COUNTERPOINT controversy has recently been agitating the correspondence columns of a contemporary. The said question had its origin in a specimen working of a counterpoint exercise in "A Handbook of Examinations," by Mr. E. A. Dicks. In order to obtain some fresh light on the subject from an authoritative source, we submitted the example to Professor Rheinberger, one of the greatest living authorities on counterpoint and whose organ works are so well known and esteemed in this country. Professor Rheinberger, in addition to commenting upon the exercise and giving his opinion on the *Canto fermo*, has very kindly sent three workings by himself, which will doubtless be perused with unusual interest. It is more than probable that certain champions of the "strict" school will shake their heads at Professor Rheinberger's counterpoint, and not a few examiners and examinees will at once say that he would not pass the examination for the Associateship of the Royal College of Organists!

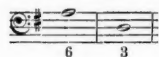
It is not now necessary to enquire whether this distinguished composer believes in two kinds of counterpoint—that of the so-called "strict" or dry-as-dust character of the dark ages, or that of a more natural (and therefore less artificial) kind suited to present-day needs. It raises this very important question: Are young musicians to be made to wear the straight jacket of an archaic texture in regard to their contrapuntal studies? Is their natural growth to be stunted by such an old-world process? Is the word "progress" absent from the contrapuntist's vocabulary? The following examples from the pen

of Professor Rheinberger should go a long way towards eliciting a satisfactory answer to that question.

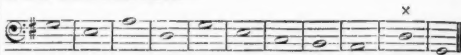
It may not be without interest to mention that a distinguished Doctor of Music on seeing the subjoined examples in manuscript, exclaimed: "This is not counterpoint [strict]; it is music"!!

[Translation.]

DEAR SIR,—The example of Counterpoint from *Musical News* which you have sent me is not badly done; but the melody of the upper part is lacking in charm and moves too monotonously. Moreover, the harmony of the third and fourth bars—



cannot exactly be called good, because in both chords the same leading note (F#) predominates, in consequence of which the progression of the harmony halts: a minor triad instead of a chord of the sixth would have been better. I enclose three small and hurried workings by myself—two diatonic and one with modulations. It would have been preferable if the bass had been—



because then the final bass note would have come on an accented (heavy) bar, as should be the case in a good and effective cadence.

With friendly greeting to my esteemed English fellow-musicians.—Yours, &c.,

Munich, Feb. 17, 1899.

JOS. RHEINBERGER.



HERR FELIX WEINGARTNER contributed to the February issue of the *Contemporary Review* an important article, entitled "The Symphony since Beethoven. The new Classical School." This essay, from the pen of a distinguished modern conductor, who, in addition to being director of the Royal Opera, Berlin, is not unknown in London, will doubtless receive all the attention it merits. A few extracts will serve as samples of Herr Weingartner's views on symphonic composers. In his prologue, so to speak, he says, *à propos* of Beethoven:—

I would first of all establish the fact that not one of the symphonies composed since Beethoven has attained, let alone surpassed, the value of one of his, although many of them contain excellent music, and some display genius.

Haydn's symphonies are termed

Enchanting masterpieces, sprung from his childlike and sunny mind, which, like all productions of true genius, will live for ever and outlast all so-called "schools."

Herr Weingartner writes about Schubert with genuine Groveian enthusiasm. He says:—

He was the lyric musician *par excellence*. Whatever he wrote, the most serene as well as the most tragic work, seems, as it were, imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music. Only think of the great Symphony in C major! . . . I cannot conceive how it is that there are still people so ill-humoured as to think this symphony too long, nay, even to ask for cuts to be made in it. I am not of their opinion, and I own that whenever I hear this work well conducted, or when I conduct it myself, I always experience the most happy sensations, and am absolutely intoxicated with music. It produces on me the effect as of flight through a bright ether. . . .

A comparison between Schubert and Beethoven is thus prettily expressed:—

In the greatness and power of his sentiment, united to the tender, lyrical element, which runs through his works like a sacred thread, Schubert appears as the noble and, as it were, female complement of Beethoven; the two great symphonies, in which his important personality is perfectly represented, are the only ones which approach those of Beethoven.

Schumann's symphonic method and his deficient technique in orchestration call forth the following remarks:—

In place of the great and broad *adagio* of the Beethoven symphony, we find in Schumann graceful, melodious, lyrical *intermezzi*, which would suit the pianoforte far better than the orchestra. Indeed, if a Schumann symphony be well played as a pianoforte duet it is far more effective than in the concert hall. . . . His instrumentation is so thick and clumsy that, were one to play strictly according to his direction, no expressive orchestral performance would be possible. You may believe my experience as a conductor that nothing is so troublesome as the performance of a Schumann symphony, because almost all *nuances* of sound and the accentuation of the leading parts must be obtained through the conductor's own initiative, so that the composer's intentions, which come out clearly enough on the pianoforte, may also be recognised in the orchestra, and the performance may not be devoid of light and shade. . . .

In regard to "absolute" music and its "tedious dreariness" (excellent definition), the essayist observes:—

Music which might be called "absolute" in a certain sense, *i.e.*, which is put together without any instigation, a mere formal conglomerate of sonnets and trifling with phrases, may sometimes emanate from the pen of an art-philistine, but has no right to any attention on account of its tedious dreariness; now that Ferdinand Hiller and the brothers Lachner are dead it no longer does any serious damage. All other music betrays, even without song or programme, the mental influence which affected the

composer when he wrote it. In this sense none of our great masters were absolute musicians—Beethoven least of all.

Brahms-worshippers will assuredly dissent from Herr Weingartner's strictures on their hero. The reference to the origin of the term, "the three B's"—Bach, Beethoven, and Brahms—is interesting:—

Partisanship in music is doomed to failure. It is clear that the zeal of the "Brahmsians" could not rob Wagner's greatness of one jot, and, on the other hand, Brahms will occupy the place he deserves in the history of art, in spite of the too zealous attacks directed against him by certain Wagnerians by way of revenge. Time is the severest of judges. How far Brahms belongs to the immortals it is impossible to say as yet; we are still in the period of the funeral orations in his honour. There is no doubt that many, who are not blind adorers of his, would feel more sympathy with Brahms's works if he had not been put forward as a counterweight against Wagner—and again, if he had not been placed on a level with Bach and Beethoven. This last conceit originated in the well-known witticism of Bülow about the three B's, which, after all, arose from a merely personal motive. Bülow would never have dreamt of becoming a champion of Brahms but for his own painful breach with Wagner.

Again, still on the subject of Brahms, in which Herr Weingartner uses the word "indigestible"—a term which might prove a useful addition to the oft-times limited vocabulary of the musical critic:—

By degrees I have learned to like this movement [the slow movement of the Second Symphony], which at first seemed indigestible to me; with many other compositions by Brahms I have not succeeded in doing this in spite of most sincere efforts.

Nor can it be denied that this complicated character of the works produces a certain monotony, which is in marked contrast to real simplicity. At all times, and from every point of view, simplicity will always have a happy and stirring effect; it will ever appear new and young; in Haydn and Mozart we admire it even to-day, after the lapse of a century. But monotony, particularly if, as in Brahms's case, it results from over-complication, will at first cause us to meditate and search, but afterwards will fatigue us, and at last produce that dangerous and art-killing poison, feared by all like death—the poison of boredom.

The temptation to further quotation from this significant article, which should be read in its entirety, must be resisted. We will only add that the name of Dvorák is entirely absent, and that while not everybody will agree with Herr Weingartner in his enthusiastic eulogy of Anton Bruckner, those who can appreciate a thing of beauty will join in his regret that Hermann Goetz's delightful Symphony in F "has vanished from concert programmes." Why is this?

"THE Englishwoman's Year Book and Directory, 1899" (A. and C. Black), is an excellent book of reference of special interest to the fair sex, but it contains a mass of information that even mere man may find useful. In the half-a-dozen pages devoted to music we find it stated, under "Teachers," that "the average music-teacher in the average private school is under-paid, over-worked, and, as a rule, most inefficient." No one will deny that this is plain speaking. In regard to "orchestral players," we learn that "the most lucrative opening for female orchestral players at the present time is without doubt in the 'wind' department." There are now lady performers on most orchestral instruments, "but no woman has yet become a proficient trombonist." Here, then, is at least one opening for some fair damsel, whose rate of payment might be based on a sliding scale.

BRISTOLIANS and Bristol's chief musician, Mr. George Riseley, are to be congratulated upon the new organ which Sir W. H. Wills, at a cost of £5,000, has most generously promised to present to the rebuilt Colston Hall. This magnificent instrument, like the former one, will be built by Father Willis from a specification drawn up by Mr. Riseley, which has been prepared more from the point of view of variety than mere power. Here is the scheme in its skeleton form, with some of its chief features, together with a comparison of the number of stops in the old organ, also built by Mr. Willis, at a cost of £3,000, nearly thirty years ago.

Four manuals: compass, C C—C, 61 notes.

Pedal: compass, C C—G, 32 notes.

	New Organ, 1899. Stops.	Old Organ, 1870. Stops.
Choir	12	9
Great	12	12
Swell	17	14
(excluding tremulant)		
Pedal	10	7
Total sounding stops .	51	42
Couplers	15	9

5 pistons to each manual.

5 composition pedals to the pedal organ.

Pedal board radiating and concave.

Tubular pneumatic action throughout.

25 independent reservoirs, in addition to (at least) 4 bellows.

Two 32-feet stops on the pedal organ, including a contra posauone, and a 16-feet Bombardon on the solo organ. The tremulant, which runs all through the swell manual, is acted upon by a draw-stop.

In recording this munificent gift to Bristol by one of its worthiest citizens, there comes to mind the old saying—slightly varied to suit the special circumstances of this (organ) case—"Where there's a Wills (and a Willis) there's a way"!

MADAME CLARA SAMUELLE has been appointed a professor of singing and Mr. Edwin H. Lemare a professor of the organ at the Royal Academy of Music. The Academy, no less than the two recipients of this well deserved honour, is to be congratulated upon thus having acknowledged the gifts of two of its distinguished old students, both of whom are of English nationality. Madame Clara Samuelle is a native of Manchester, where she was born August 29, 1857. As Miss Clara Samuelle, she studied first in that city under Henry Wilson and subsequently at Milan. In 1876 she gained the Parepa-Rosa Scholarship at the Royal Academy of Music, and four years later the Parepa-Rosa prize. She has sung with much acceptance and unvarying success at the principal London and provincial concerts. She is an Associate of the Royal Academy of Music, and, in 1888, she was married to Mr. Henry R. Rose, an "old boy," and now a professor of the organ at the Institution in Tenterden Street, where many of his fellow students will remember him as the best player amongst Dr. Steggall's organ pupils.

MR. EDWIN HENRY LEMARE, born at Ventnor, September 9, 1865, was, in 1878, elected Goss scholar at the Royal Academy of Music in succession to Ernest Ford. He is a Fellow of the Institution of which he was a student and is now a professor. Mr. Lemare, who is also a Fellow of the Royal College of Organists, has held the following organ appointments: St. John the Evangelist's, Brownswood Park; St.

Andrew's, Cardiff, and the Public Hall there, he being the most successful of the 110 candidates who competed for the posts; the Parish Church, Sheffield; Holy Trinity, Sloane Square; and St. Margaret's, Westminster, an appointment he still holds. He has a high reputation as a recitalist. During his Sheffield period he gave over 300 recitals in the North of England and no less than 110 at the Inventions Exhibition of 1884, and he was the first Englishman to give organ recitals in Italy. His Saturday afternoon recitals, at St. Margaret's, Westminster, are attended by a highly appreciative audience, numbering upwards of 1,000 persons, and many have to be turned away. As a composer Mr. Lemare is widely known, more especially perhaps by his attractive and popular Pastorale in E for the organ. He was one of the few young men who attracted the attention of that prince of organists, the late Mr. W. T. Best, who on one occasion gave free rein to his fancy by designating Mr. Lemare, "Mr. Lehorse"!

MR. EDWIN LEMARE, senior, the father of Mr. Edwin H. Lemare referred to above, has recently been presented with a handsome gold watch by the members of the Ventnor Choral Society, which he founded forty years ago and has since conducted with praiseworthy skill and enthusiasm. It is not often that a conductor can show so long a record, and Mr. Lemare is to be heartily congratulated on the event. The watch bears the inscription:

VENTNOR CHORAL SOCIETY.

Fortieth Annual Concert

February 8th, 1899

Presented to Mr. Edwin Lemare by the members as a token of their gratitude, respect, and esteem.

MR. JOHN S. BUMPUS has recently added to his fine collection of church-music lore a number of letters from various musicians to Miss Hackett, the "choristers' friend." This lady, it will be remembered, instituted, in the thirties, the Gresham Prize, which consisted of a gold medal of the value of five guineas for the best Church composition. It was for this distinction that Samuel Sebastian Wesley submitted his anthem "The Wilderness," but, alas! without success. Writing to his mother from Hereford on December 15, 1832, in reference to the parcel (sent by coach) containing the anthem, Wesley said: "You must keep father at home, as he will have to write something in a letter; it is only to write a motto in Latin. Tell him I wish it to be 'Let justice be done,' or, 'Weigh and consider,' or anything he chooses—only in Latin it must be. . . . If this music is not sent on Monday I am too late." It evidently was too late, as is proved by the following letter written by Mr. Alfred Novello to Miss Hackett:—

London, 67, Frith Street, Soho,

Nov. 12, 1833.

Madam,

One of the compositions sent in last year, "The Wilderness and the solitary place," was too late to be received, but the author understands that it is still in the umpires' hands, and he is anxious to let it be a candidate this year. If you would be so kind as to make the necessary enquiries it would add to the many [favours] already conferred on, Madam,

Your obliged and obedient servt.,

J. ALFRED NOVELLO.

This letter furnishes internal evidence that "The Wilderness" was a "candidate" for the prize of 1834 (not 1833, as is usually stated), in which year it

was won by John Goss with his anthem "Have mercy upon me, O God." Mr. Bumpus's "Hackett" correspondence contains another letter which seems to throw some light upon Wesley's failure. One of the judges was R. J. S. Stevens, Gresham Professor of Music, organist of the Charterhouse, and composer of "Ye spotted snakes." Writing to Miss Hackett on the manuscripts submitted to him for the Gresham medal, Mr. Stevens said: "One copy is written so close that I have had much trouble in understanding it. It is a clever thing, but *not Cathedral music* ('The Wilderness')." While posterity has more than endorsed the verdict that this particular anthem is "a clever thing," it has thought fit to differ from Mr. Stevens in his opinion as to what is or what is not Cathedral music. Judged by the standard of all that is true in devotional fervour and depth of expression, Wesley's "Wilderness" is one of the richest gems amongst the jewels of English Church music.

LIKE the demand for rent, the issue of the "Dictionary of National Biography" comes round with quarterly regularity. Two volumes (56 and 57) have appeared since we last noticed the work, which is now brought down to the letter T. The first of these two instalments includes John Templeton, "Malibran's tenor," whose voice was of such an extended compass that Cooke called him "the tenor with the additional keys." There is a notice of Arthur Goring Thomas (who was born in 1850, not 1851), in which it is stated that "when about ten years old his power of extemporisation was remarkable"; but that "he lost it after he began to study seriously." The inference that might naturally be drawn therefrom is that "the schools" warped his spontaneity. It would be interesting to know of any similar instances. Volume 57, in addition to a notice of the late Berthold Tours (whose real christian name was Bartolomeus), contains the biographies of several church musicians, including James Turle and some of the old anthem composers—*e.g.*, Tomkins, Travers, Tudway, Turner, and Tye. It has been said of old time that the Tomkins family "produced more musicians than any other family in England." In 1625 Thomas of that prolific ilk was paid forty shillings "for composing of many songs against the coronation of King Charles." The organ copy of his "Musica Deo Sacra et Ecclesiæ Anglicanæ" (1668) "has directions for counting time by the pulse, and for the pitch to which organs should be tuned." John Travers (d. 1758), who is best known in Cathedrals by his Service in F and his anthem "Ascribe unto the Lord," copied, says Burney, "the correct, dry, and fanciless style of his master," Dr. Pepusch. How many other English composers have traversed the same dreary road? Tudway, of "collection" fame, was the second professor of music in the University of Cambridge. One of his puns, that relating to the restricted bestowal of patronage upon the members of the University is quoted: "The Chancellor rides us all, without a bit in our mouths." Dr. William Turner was a lay vicar of Westminster Abbey who lived to be almost a nonagenarian. His wife, to whom he had been married nearly seventy years, predeceased him only by four days; they were both buried at the same time and in the same grave in the West cloister of Westminster Abbey. Dr. Turner "bequeathed all his property to his wife, except one shilling to each of his five children." His daughter, Anne, married John Robinson, the composer of the well-known double chant in E flat and one of Sir Frederick Bridge's predecessors in the organistship of the Abbey.

DR. CHRISTOPHER TYE (d. 1572) distinguished himself by doggerelly versifying the Acts of the Apostles, of which he published the first fourteen chapters under the following title:—

THE ACTES OF THE APOSTLES, translated into Englyshe metre, and dedicated to the kynges moste excellent maiestye, by CHRISTOFER TYE, Doctor in musyke, and one of the gentylmen of hys graces moste honourable Chappell, wyth notes to eche Chapter, to synge and also to play upon the Lute, very necessarye for studentes after theyr studye, to fyle theyr wyttes, and alsoe for all Christians that cannot synge to reade the good and Godlye storyes of the lives of Christ hys Apostles.

The first stanza may serve as a specimen of Dr. Tye's poetry:—

It chaunced in Iconium
As they oft tymes dyd use,
Together they into dyd cum
The Sinagoge of Jues.

The music, which, it should be remembered, was composed for "studentes to fyle theyr wyttes," was of a superior type to the "poetry." It gave birth to two of our familiar common metre tunes—"Windsor" (called "Dundee" in Scotland, and immortalised in Robert Burns's "Cotter's Saturday Night") and "Winchester Old." Two references to the garments of professors and graduates in music may be noticed. When Dr. Tye was presented for his degree of Doctor in Music at Cambridge in 1545, "he was permitted to wear the robes of a doctor of medicine," as there were no distinctive robes for musical graduates. In 1718, 173 years later, Dr. Tudway, Professor of Music at Cambridge, was "created" (whatever that may mean) by "the vice-chancellor and heads" in order that he might present two young musical graduates, which he did clad in "the Professor of Physick's Robes, *pro hac vice*, as Professor of Music." The "Dictionary of National Biography" is a most delightful companion for a quiet studious hour; and even he who runs through its pages may pick not a few enjoyable plums from these biographical branches.

GREAT interest will be aroused by the forthcoming first London performance of an important Wagner "novelty." We refer to "The Holy Supper of the Apostles," which is announced for production by the Royal Choral Society at the Albert Hall, on the 9th inst. In another column we have suggested that it was Mendelssohn's "St. Paul" that gave Wagner the idea of writing a sacred work dealing with an episode in the lives of the Apostles, and it may interest our readers to learn a few more details about its conception and completion. On the back of the "St. Paul" critique, given on page 171 of the present issue, is to be found the following scenario for the "Holy Supper":—

"THE FEAST (GASTMAHL) OF THE APOSTLES."

1. Meeting. Oppressed feeling.
2. Bad news. Threats.
3. Prayer.
4. Inspiration. Great union of souls and of the righteous.

It will be noticed that the title was originally "Gastmahl," instead of the more impressive "Liebesmahl," which latter term, by the way, he afterwards used again in the Grail scenes in "Parsifal." Apart from this, the sketch has been strictly followed. Wagner held at that time a commission to write a work for the Dresden Männergesangfest (male-choir festival), which he was to conduct on July 7. As the "St. Paul" critique was written on or about April 9, it follows that the "Holy Supper" was conceived and composed within a few months. Moreover, from the draft of a letter to Herr von Lüttichau, director of the Dresden Opera, also printed in No. 125 of the *Bayreuther Blätter*,

we learn that the composition cannot very well have been begun till May; as this draft is dated April 27, 1843, and on the back thereof the whole of the libretto is sketched out, but in somewhat unmusical prose, instead of the verse ultimately used.

IF from the nine weeks thus left we deduct the time required for copying (or engraving and printing, as the case may have been) the parts for the large choir, and, what is even more to the point, for studying the complicated work, we must conclude that the actual composition could only have occupied him for a very short time, probably but a few days. The work is therefore apparently another instance of the lightning rapidity with which genius works under certain circumstances; and when we consider the complex nature of the score, as well as the power and the splendid, enthusiastic swing of the *Finale*, from the entrance of the orchestra, we are forced to admit that the young master's achievement was a remarkable *tour de force*. Sir Frederick Bridge and his merry men of the Royal Choral Society will doubtless give, on the 9th inst., a performance that will do justice to such an interesting novelty as "The Holy Supper of the Apostles."

MESSRS. SOTHEY sold, on the 18th ult., a very interesting collection of autographs, including letters from Beethoven and others, that formerly belonged to the late Alexander Thayer, the biographer of Beethoven. Lot 1 was a manuscript of the trombone parts to the Ninth Symphony, written in Beethoven's own hand, which realised the large sum of £45. A lead pencil memorandum in the handwriting of Mr. Thayer, and signed with his initials, records "Aus Franz Schubert's Nachlass." As MS. parts of the "Choral" are mentioned in the catalogue of Beethoven's music, &c., sold at Vienna in 1827, Schubert may have become the purchaser. A very curious letter, written in French, from Beethoven to Baron Zmeskall, begins: "I am greatly obliged for the weakness of your eyes," and goes on to state that he was not quite himself Ludwig, but the Devil! This letter was sold for £17 10s. A characteristic letter from Gounod to Ernst, the violinist, accompanying some music, is too interesting not to be quoted in full:—

My Dear Ernst,

Permit me to offer a musical expression of my sentiments toward you. Not too much piano—more music; not too much head—more heart; not too much study—more reflection; not too much combination—more conception. Do not listen to those who will tell you that one must not imitate the masters. It is not true. One must not, indeed, imitate one, but all. It is this that made them great. It is relationship with masters that makes the master. Happy he whose relations are the closest.

Entirely yours,
CH. GOUNOD.

Two important musical competitions with attendant Festivals are to be held in the North of England during next month. The first in order of both seniority and date is to take place at Kendal on April 12, 13, and 14. Founded in 1885 by Miss Wakefield—who is still its very life and soul—it bears her name, and the greatest success has attended her efforts and those who have been so laudably associated with her. The adjudicators this year will be Mr. F. Cunningham Woods and Mr. Lionel Benson. The works to be performed include "Ruins of Athens" (Beethoven), "The Banner of St. George" (Elgar), "Young Lochinvar" (Liza Lehmann), and "Old May-Day" (F. Cunningham Woods). The

secretary of the "Wakefield" competition and festival is Mr. L. Gardner Thompson, 14, Finkle Street, Kendal. The Morecambe musical festival and competition (founded in 1891) is fixed for April 26, 27, 28, and 29, with Sir Frederick Bridge as adjudicator. The Festival will include a performance of Jacobi's operetta "Cinderella," and a lecture on "Pepys' Diary and its musical notes," by Sir Frederick Bridge, who will also conduct each of the four concerts, and who has written "The Frogs and the Ox" specially for the occasion. The honorary secretary is Mr. James W. Aldous, Woodlands, Lancaster. It is hardly necessary to say that both at Kendal and Morecambe the various competitions, vocal and instrumental, are arranged to suit all classes and all ages of musical folk. The educational value of such functions is of distinct importance, and we wish them all possible success.

THE Sheffield Musical Festival is to be held on Wednesday, Thursday, and Friday, October 11, 12, and 13, when the following works will be performed:—

Wednesday morning. "The Messiah" (Handel).

Wednesday evening. "King Olaf" (Elgar).

Thursday morning. "Samson and Delilah" (Saint-Saëns).

Thursday evening. "Golden Legend" (Sullivan), "Choral Symphony" (Beethoven).

Friday morning. "King Saul" (Parry).

Friday evening. "Hymn of Praise" (Mendelssohn).

The principal vocalists are Madame Ella Russell, Madame Brema, Miss Suzanne Adams, Miss Clara Butt, Miss Jessie King, Mr. Edward Lloyd, Mr. Ben Davies, Mr. William Green, Mr. Andrew Black, Mr. Charles Knowles, and Mr. David Bispham. Mr. August Manns, as at the last Festival in 1896, will conduct, and Sir Hubert Parry and Mr. Edward Elgar will be invited to conduct their own works. The duties of chorus-master are safe in the experienced hands of Dr. Henry Coward.

THE "Roll of the Union of Graduates in Music (Incorporated) and Kalendar, 1899," has recently been issued. Under the able editorship of Mr. T. L. Southgate, this useful book of reference has been admirably compiled, and it contains much valuable information upon the subject of musical degrees and the holders thereof. We understand that Mr. J. W. Sidebotham, M.P., has secured the 15th inst. for the second reading of his Bill to regulate the use of Foreign Degrees in the United Kingdom, a measure that will doubtless receive all the consideration it deserves in the House of Commons.

"THE Year's Music, 1899" (J. S. Virtue and Co.), is a useful book of reference, and its 400 pages are crowded with information on matters musical of a most varied kind. The chapter on "Musical Literature" is not only an excellent feature, but a compilation of distinct importance. There are fifteen portraits of musicians and a good index is provided. Three of the four obituary notices are from the columns of THE MUSICAL TIMES, for which we feel duly honoured.

MR. EDGAR F. JACQUES will deliver three lectures at the Royal Institution, on Saturday afternoons, May 20 and 27 and June 3, the subject being mainly on the music of the East (particularly that of India) and its influence on that of the West.

DR. EBENEZER PROUT, Professor of Music in the University of Dublin, will form the subject of the Biographical Sketch in our April number.

DON LORENZO PEROSI.

LESS than a year ago only a few persons here and there in Italy were aware of the fact that a young abbé, *maestro di capella* at the Basilica of Saint Mark, Venice, was successfully occupying himself during his leisure hours with the composition of masses, hymns, and other church music. Since that time the name of Perosi has become known in other parts of Europe, and from America the most tempting proposals have reached him for the production there of his oratorios under his own personal direction. Don Perosi is shortly to make his appearance in Paris, where he will conduct some of his works, while later on he will also introduce some of his oratorios to English audiences. Under these circumstances, a few biographical details, gathered from authentic sources, will doubtless be of interest to our readers.

Lorenzo Perosi was born at Tortona, in Piedmont, on December 20, 1872. His father was then, as he is now, *maestro di capella* of the Cathedral in that little town. Himself a musician of considerable attainments, an able organist, and appreciated as a composer, the father was well qualified to discern at an early period the talent of his child, and he laid himself out to undertake its proper development. Indeed, without the intelligent guidance and solicitous care bestowed upon him by the *Maestro* Giuseppe Perosi, Lorenzo would scarcely have been able to achieve such brilliant success. The Pope has recognised the father's merit by personally conferring a decoration on him during his recent stay in Rome.

The surroundings in which little "Renzo" (as he is still called in his old home) passed his childhood were most peaceful and tranquil, and far removed from all turmoil and strife. At the age of six he received his first lessons on the pianoforte, being grounded in the "school" of Liebert and Stark, at the same time studying also Bertini, Moscheles, and Cramer, and mastering the difficulties of Clementi's "Gradus ad Parnassum." He was early drawn to the classical composers—Bach, Haydn, Mozart, and Beethoven being his favourites. When scarcely ten years of age he began to study the organ, on which instrument he was soon able to play the most difficult sonatas of all epochs, from Frescobaldi to the modern masters. For the great composers of church music, however, he showed a marked preference. He delighted in the study of Palestrina, Vittoria, Jomelli, Scarlatti, Carissimi, Handel, and Haydn. His father instructed him in the rudiments of composition, and when only twelve years of age his improvisations were wont to astonish all those who heard them. All the Piedmontese ladies who had met Lorenzo at the *salons* of the Countess San Giorgio de Tornaforte and the Barons Cavalcini talked about him as being the eighth wonder of the world!

In June, 1888, the young musician passed his examinations at the Musical Lyceum in Rome. He was highly complimented by the committee, who predicted a brilliant future for him. Not content with the diplomas he had there obtained, Lorenzo continued his studies under Professor Saladino, of the Milan Conservatorio, and afterwards at the famous monastery of Monte Casino. For the special study of sacred music he entered, in 1893, the celebrated school for church music at Ratisbon. From being a pupil he would soon have been appointed to a professorship of the organ, but for the fact that the Bishop of Imola had meanwhile entrusted him with the foundation of a *Schola Cantorum* in that town. To this sphere of work he devoted himself with enthusiastic zeal, and in less than a year the newly constituted choir was able to

give an admirable performance of the "Missa Papa Marcelli." It was at Imola also that Perosi began the study of theology and decided upon taking orders. At Venice, where, at the age of twenty-two, he was appointed chapel-master of Saint Mark, he was ordained a priest. Don Lorenzo is much esteemed by the people of Venice, not only by reason of his talent, but for his simplicity of manner and his unassuming kindness of disposition. The venerable Cardinal Sarto has a fatherly affection for him and insists upon his residing at the Curia, while entire evenings are spent by the young abbé in improvising on the organ and in composing.

Perosi works incessantly. Although he is only twenty-six he has composed no less than twenty-five Masses, a *Te Deum*, an enormous number of Hymns, Psalms, Motets, Preludes, &c., as well as chamber music. His productivity is marvellous. His popularity and celebrity as a composer are, however,



derived chiefly from his oratorios. The first one of these is the "Passion of Christ," a trilogy, the first part of which was performed at Venice at the beginning of August, 1897, while it was produced in its entirety in December of the same year, at the Chiesa delle Grazie, in Milan. This was followed in rapid succession by the "Transfiguration of Christ" (produced in Venice, March 20, 1898), the "Resurrection of Lazarus" (Venice, Theatre la Fenice, July 26, 1898), and the "Resurrection of Christ" (Rome, last December), which will ere long also be heard in London. These oratorios form part of a projected cycle of twelve similar works, illustrative of the life of the Saviour. Rumour has it that the cycle is to be complete in two years' time.

G. FRANCHI-VERNEY.

Don Lorenzo Perosi's "Passion of Christ" is entitled a Sacred Trilogy; his later works, the "Transfiguration of Christ" and the "Resurrection of Lazarus," are, however, called "oratorios," although in general form and character they are all

much alike. The term "oratorio" at once calls to mind Handel, Spohr, and Mendelssohn; but with their works which bear this name, those of Perosi have little or nothing in common. A comparison with the oratorios of Carissimi and the old Passions, making all allowance for the development of musical art since the seventeenth century, would be much more to the point. There are two composers who seem, and very naturally, to have strongly influenced Perosi—the one is Bach, the other Wagner. There is a good deal of fugato writing in Perosi's *Preludes*, also in certain instrumental episodes—special features of the works under notice; the one entitled the "Resurrection of Lazarus" may, indeed, be named as one of the most interesting and characteristic. The composer not only employs Bach methods, but he borrows at times even his phraseology. With all that, nineteenth century effects make themselves felt, and prevent one from regarding Perosi merely as an imitator of the old master.

The influence of Wagner shows itself in the use of representative themes, though of these the Italian Abbé makes extremely moderate use: one of the most marked instances occurs in "Lazarus," in which a "Resurrection" theme is introduced at salient points of the sacred narrative. Further, there is the chromatic character of much of the music, also particular phrases, which recall the music-dramas of Wagner; at times, however, Perosi expresses himself in archaic, ecclesiastical style.

Then, again, the absence of any break in the parts into which the "Passion" and oratorios are divided, and the general avoidance of definite forms, give quite a Wagner *cachet* to these works. One may say roughly that Perosi's music, which shows feeling and skill, is a clever compound of various styles, *ergo* not possessing as yet strong individuality.

J. S. S.

A FOLK-SONG FUNCTION.

A MAYFAIR mansion was the scene of a brilliant gathering on the evening of the 2nd ult., when the first general meeting of the Folk-song Society was held under the hospitable roof of Mrs. Beer at 7, Chesterfield Gardens. Amongst the large company present were Sir Alexander Mackenzie, Sir Hubert Parry, Mr. Fuller Maitland, Mr. Barclay Squire, Mr. Edward Elgar, Mr. Alfred P. Graves, Mr. Edgar F. Jacques, Mr. Spencer Curwen, Mr. A. Kalisch (honorary treasurer), and Mrs. Kate Lee (honorary secretary). The question might naturally be asked "What is the Folk-song Society?" The best answer is that furnished by one of its rules—viz., "The Society shall have for its primary object the collection and preservation of Folk-songs, Ballads, and Tunes, and the publication of such of these as may be deemed advisable." The Society was only started in January last year by Mrs. Kate Lee and Mr. Alfred Percival Graves, with the kind advice and help of Mr. Fuller Maitland; it was fully inaugurated June 16, 1898. Another object of the Society is "the holding of periodical meetings at which folk-songs will be introduced and form the subject of performance, lecture, and discussion." Such an occasion was that under notice, and which proved to be a most successful and enjoyable gathering.

The general proceedings, under the genial chairmanship of Sir Alexander Mackenzie, commenced with the inaugural address delivered by Sir Hubert Parry, a vice-president, whose remarks were of that essentially *brainy* nature so characteristic of his utterances. His reference to the popular songs of the day as "snippets of musical slang" was one of the many

good points in an address of which the following is a report:—

SIR HUBERT PARRY ON FOLK-MUSIC.

I think I may premise that this Society is engaged upon a wholesome and seasonable enterprise. For, in these days of high pressure and commercialism and that little smattering of the science of heredity which impels people to think it is hopeless to contend against their bad impulses, because they are bound to inherit the bad qualities of countless shoals of ancestors, the tendency is to become cynical; and the best remedy is to revive a belief in and love of our fellow creatures. And nothing has such a curious way of doing this as the study of folk-music. There is nothing in folk-music common or unclean; and this fact is worthy of the serious consideration of some future philosopher. How has the unregenerate public arrived at such a perfect result that in this folk-music there is no sham, no got-up glitter, and no vulgarity? But these treasures of humanity are getting rare, for they are written in characters the most evanescent you can imagine, upon the sensitive brain fibres of those who learnt them, and have little idea of their value. Moreover, there is an enemy at the door of folk-music which is driving it out—namely, the popular songs of the day—and if we compare the genuine old folk-music with the songs that are driving it out, what an awful abyss appears! The modern popular song reminds me of the outer circumference of our terribly overgrown towns, where the jerry-builder holds sway, and where one sees all around the tawdriness of sham jewellery and shoddy clothes, the dregs of stale fish, and pawn-shops, set off by the flaming gin-palaces at the corners of the streets. All these things suggest to one's mind the boundless regions of sham. It is for the people who live in these unhealthy regions, people who have the most false ideals, who are always scrambling for subsistence, who think that the commonest rowdism is the highest expression of human emotion; for them popular music is made, and it is made, with a commercial object, of snippets of musical slang. This is what will drive out folk-music if we do not save it. The old folk-music is among the purest products of the human mind. It grew in the hearts of the people before they devoted themselves assiduously to the making of quick returns. In the old days they produced music because it pleased them to make it, and because what they made pleased them mightily, and that is the only way in which good music is ever made.

In this country we have not, until recently, had any idea of concentrating our attention on the collecting of our folk-music, and even now what difficulties beset us! Some people seem to think that they have but to walk out into the byways and hedges and pick them up; but the collecting of folk-songs really requires the most extraordinary faculty of accurate attention, of accurate retention, of self-criticism, as well as practice, to distinguish what is genuine from what is corrupt or emasculated. We have among the members of the Folk-song Society several who have already practised the art, and have developed a wonderful gift in that direction. I hope that, with their assistance, we shall preserve much precious folk-music from being lost, and I trust that before long we shall find England more satisfactorily represented by folk-song collections than has hitherto been the case. The rapidity of our commercial development is partly responsible for the fact that England is not yet in possession of any great collection. In the neighbouring countries of Ireland and Scotland town civilisation is not so ripe, and in out-of-the-way places old things survive much longer. But it is also partly because English folk-music has not such extremely characteristic intervals as that of Scotland and Ireland that it has not been so successfully recorded. Still, we have no need to be ashamed of it. It is characteristic of the race—of the quiet reticence of our country districts—of the contented and patient and courageous folk, always ready to meet what chance shall bring with a cheery heart.

Moreover, it is worth remembering that the great composers of other countries have concentrated themselves upon their folk-music. The true test of style must lie in folk-music, for style is national. True style comes not

from the individual, but from crowds of fellow-workers. And folk-music is the outpouring of endless combined souls, who sift and try till they have found the thing that suits their native taste, and leave it to outlast the greatest works of art, the heritage of generations.

Mr. Edgar F. Jacques followed Sir Hubert Parry with a paper, entitled "Modal Survivals in Folk-song"—a title suggested by Mr. Fuller Maitland, who had also selected the same subject, but who generously relinquished it in favour of Mr. Jacques. In the course of his extemporaneous remarks Mr. Jacques gave his audience quite a nice little lesson on the old modes—the Dorian, the Phrygian, the Lydian, the Mixo-Lydian, and the Æolian. As an aid to memorising the modes, he reminded us that the first (Dorian) began on D, its first letter; that the other three followed in alphabetical order (starting on E, F, and G respectively); and that the last (Æolian) had its initial letter A for its primary note. But Mr. Jacques, with all the enthusiasm of an educationist, had a more potent mnemonic in store for his hearers. He produced and exhibited a diagram designed thus:

D(i) PL(o) MA

the natural product of an exceedingly happy thought, but which Sir Alexander Mackenzie subsequently referred to as being of a somewhat "diplomatic" nature! Mr. Jacques supplied the interesting information that in the modern edition of Chappell's "Old English Popular Music," out of 118 tunes, there are 44 Dorian, 19 Mixo-Lydian, and 12 Æolian—making 75 altogether—thus proving his point of the "Modal Survivals in Folk-song."

The honorary secretary of the Society, Mrs. Kate Lee, then contributed a very amusing and highly interesting paper on "Some Experiences of a Folk-song Collector." The vivacious manner in which she related her experiences, no less than the enthusiasm she threw into the rendering of her songs, formed one of the most attractive features of the evening. The substance of Mrs. Lee's paper is contained in the following report:—

FOLK-SONG COLLECTING.

I began seriously to think of collecting songs when I went for a holiday of several weeks to a little seaport town in the North of Norfolk, not patronised by tourists, and with no special attraction of any sort except fresh air. The fact that everybody there seemed to live to nearly one hundred years old led me to consider that it was possible that there was some latent music somewhere or other among the people, and so I thought I would try and get some tunes.

I had not the faintest idea how to begin. First I asked the clergyman and the doctor, but they looked at me with dismay and could not give me any advice. I did not know any of the people about at all, so the only thing to do was to be very audacious. Accordingly I walked down one morning to the quay, where I had noticed that four old fishermen always stood. I expect they are standing there still, for they never moved away, they never caught any fish, and they never seemed to go out to sea; but their faces grew familiar as the days passed. At last, with a trembling heart, I went up to them and said: "Do any of you sing?" "Do any of us sing?" was the startled reply, as they were generally only asked about the weather and the boats and the departed glory of the town since the railway came, a good deal of which they could tell you for sixpence. So I asked again. "Sing? No, none of us sings." But I said: "Don't you sing when you go out to fish?" "Oh, yes, of course we sing then." "What sort of songs?" "Oh! all sorts of songs, but none as you would care to hear." "Perhaps they are just the sort of songs I should care to hear. Don't you sing 'My Johnny was a Shoemaker' or 'The Farmer's Boy'?" (By-the-way, "The Farmer's Boy" is a very good title of a song to

start on in any district, for nearly everyone knows it.) "Oh, yes," one of the sailors replied, "we sing that—others too." However, one of the men said he was sure that was not what the lady meant, and he said "There's sure to be some minstrels coming to the town in a few weeks; they nearly always do come in the summer time, and they sing some fine songs!"

I have a number of Sussex songs, all collected at the little village of Rottingdean, where there are many little secluded cottages and some very quiet unconventional people still living around the downs, even near to fashionable Brighton. I shall never forget the delight of hearing the two Mr. Coppers, who gave me the songs, and who are now members of the Society. Mr. William is a foreman of a farm, and his brother is the landlord of the "Plough Inn," a very small public-house. They are very proud of their Sussex songs, and sang them with an enthusiasm perfectly grand to hear. When I questioned them as to how many they thought they could sing, they said they thought about a hundred! You had only got to start either of them on the subject and they commenced at once. "Oh, Mr. Copper, can you sing me a love song, or a sea song, or a plough song?" It did not matter what it was, they looked at each other significantly, and, with perfectly grave faces, off they would go. Mr. Thomas Copper's voice was as flexible as a bird's. He always sang the under part of a song like a sort of obligato, impossible at a first hearing to take down. To show you the beautiful variety of these songs—which, by-the-by, I collected in November last—I should like to say that another man came to me with a song which he called "Judy Credio." I asked him what the title meant before hearing the song; he said he hadn't the faintest idea, but he thought it was the name of a girl, an Irish girl. Then another man present said, "Oh, no, it's not the name of a girl; it means 'What a Jew believes.'" This shows that often words become perverted in folk-songs.

Another man sang to me a song into which he brought the words, "Dimmy Darey ran through the wood." At the end of the verse I stopped him and asked what "Dimmy Darey" meant. He said he thought it was a *dromedary*. At last I found in a ballad sheet the same poem, with the words, "And the little *timid hare* ran straight through the woods."

Several very interesting folk-songs were contributed by Mrs. Helen Trust, Miss Mary Hurlbert, Mrs. Kate Lee, and Mr. Charles Phillips. A quaint specimen in the Lydian Mode, about two or three hundred years old, but with words about Napoleon, was sung by Mr. Hammet Drake, accompanied by Mr. Fuller Maitland. A very amusing duet, entitled "The Wedding Song," was capitally rendered by Mrs. Kate Lee and Mr. Charles Phillips. The following is a choice specimen of its poetry:—

She.—Young Johnnie, if he was here this night,
He'd keep me from all harm.

He.—He's in the field of battle,
And in his uniform.
He's in the field of battle,
His foes he will destroy
Like some roaming king of honour
Who fought in the wars of Troy.

The honorary secretary of the Folk-Song Society is Mrs. Kate Lee, 8, Victoria Road, Kensington.

HANDEL'S "MESSIAH" MATERIAL.

THE extraordinary rapidity with which Handel composed his oratorio "The Messiah" has always excited wonder. According to his autograph score he commenced it "August 22, 1741"; the first part was completed "August 28"; the second part, "September 6"; the third part, "September 12"; the instrumentation (such as it is) filled in "September 14"—in all, only twenty-four days!

In the first of his four recent Gresham lectures on Handel's "Messiah," Sir Frederick Bridge

discoursed on "The Messiah as Handel wrote it." He might almost have said "as Handel hashed it up"; or even entitled his lecture, "The Messiah *before* it was composed."

Dr. Crotch, in his "Lectures on Music" (1831), states that—

Handel quoted or copied from the works of Josquin de Prez, Palestrina, Turini, Carissimi, Calvisius, Uria, Corelli, Alessandro and Dominico Scarlatti, Sebastian Bach, Purcell, Locke, Caldara, Colonna, Clari, Cesti, Kerl, Habermann, Muffat, Kuhnau, Telemann, Graun, Mondeville, Porta, Pergolesi, Vinci, Astorga, Bononcini, Hasse, &c.

Here, then, is Dr. Crotch's list, which consists of twenty-nine names, exclusive of the very significant "&c." It would be an extremely interesting investigation to trace out definitely and in detail the actual instances wherein Handel was indebted to the works of the above-named composers. And what became of Handel's private library of scores other than his own? Was it not a working library—a veritable quarry to him?

Moreover, Handel was by no means averse to using up old material of his own as occasion required. In regard to his masterpiece, "The Messiah," he seemed to set special affection upon the music of three Italian duets. It might be assumed that these duets were the product of his early years, 1707-1712. But in his lecture Sir Frederick Bridge pointed out that two of these "Messiah"-material duets were composed by Handel only *seven weeks* before he started upon the composition of his "sacred oratorio"! One of them, "Nò, di voi non vo' fidarmi," is dated "London: July 3, 1741," and "The Messiah" was commenced on the following August 22. It is interesting to find that Handel, after he had transferred the music of this duet to his great oratorio, re-set the Italian words, the autograph of which is dated "London: November 2, 1742." He fortunately did not destroy the first version, the following example from which will probably be more familiar to our readers in regard to the music thereof than are the Italian words to which the music was originally composed:—

DUET—"Nò, di voi non vo' fidarmi" (1741).

Andante. 1st SOPRANO. (For un-to us a Child is born . . .)

Nò, di voi non vo' fi - dar (un-to us a Son is given)

2nd SOPRANO. Nò, di voi non vo' fi - dar-mi, cie-co A - mor, cru-del bel - tà!

Andante. &c.

This duet was an ideal Klondyke to Handel. In two successive bars of its third movement we not only find the opening phrases of the "Hallelujah" chorus, but a considerable instalment of "All we like sheep"! (Hal - le - lu - jah!)

(Hal - le - lu - jah!) (have gone a - stray . . .)

sò per pro - va (have gone a - stray) i vo-stri in - gan -

pro - va i vo-stri in - gan - ni;

we have turn - ed.)

ni; due ti - ran - ni, (ed.)

we have turn - ed.)

due ti - ran - ni, &c.

The next example is from another Italian duet, "Quel fior che all' alba ride," which was composed by Handel two days earlier than the foregoing, it

being dated "London: July 1, 1741," the "Messiah" year. The music of this duet is also not unlike something else. Here it is:—

(1st SOPRANO.)
(His yoke . . is ea . . . sy, His bur-den is light, His bur-den His bur - den is light.)

Quel fior che all' al-ba ri - de il so-le poi l'uc-ci-de e tom-ba ha nel-la se-ra &c.

Not only is the key and notation the same, but the latter part supplied, with equal faithfulness, the material for "And He shall purify."

The question naturally arises: "What were Handel's reasons for using up this material and more of a similar nature in his sacred oratorio?" The dates on the autographs prove that the Italian duets were written shortly *before* and not after "The Messiah." And this suggests another interrogation: "What became of the association of the words and music?" How often has it been pointed out that Handel has "so graphically portrayed the 'going astray' of the sheep," and so on, and yet the music now irrevocably associated with those solemn words was originally composed to utterances of a different nature. It is more than a puzzle. It is a curious problem that has yet to be solved.

We regret that we have not space to give a detailed account of Sir Frederick Bridge's excellent lectures, which he will doubtless have many opportunities of re-delivering elsewhere. The four discourses, entitled respectively: (1) "The Messiah as Handel wrote it"; (2) "The Messiah as Handel performed it"; (3) "The Messiah as Mozart, J. Smithies, and others improved it"; and (4) "The Messiah as it should be performed," were excellently illustrated by the following vocalists: Miss Elvira Gambogi, Miss Holding, Mr. W. Fell, Mr. Bertram Mills, and six chorister boys from Westminster Abbey, under the conductorship of Mr. John E. Borland. At the concluding lecture the orchestra and chorus of the Guildhall School of Music performed, under their principal, Mr. W. H. Cummings, himself a true Handelian.

WAGNER ON MENDELSSOHN'S "ST. PAUL."

It has almost become an article of faith with present-day Mendelssohn-detractors that Wagner thought and spoke slightly of the composer of "Elijah." But they ought to know by this time that the modern master found words of genuine and warm praise for some of Mendelssohn's finest orchestral works, such as the "Hebrides" Overture and the first movement of the "Scotch" Symphony. Wagner's opinion of "St. Paul" (which in Germany is generally considered the greater of Mendelssohn's two oratorios) had not been made public, as far as we are aware, until its appearance in a recent issue of the *Bayreuther Blätter* (No. 125). This short article gives Wagner's impression of a performance of the work in Dresden under its composer's personal direction. From the historical notes preceding the article it appears that Wagner's manuscript, consisting of two quarto pages, is at present in the Royal Library at Berlin. Glasenapp refers to it in his "Life of R. Wagner" and quotes a few short extracts, though he confesses that he had not seen the complete text, nor even knew the purpose for which it was written.

The performance in question took place on Palm Sunday, April 9, 1843, about two months after Wagner had been appointed Royal Saxonian Court Kapellmeister "for life." It seems to have been a brilliant affair, for Mendelssohn was then at the height of his popularity. His music had long become known and loved, the Leipzig Conservatorium had at last been opened (April 3), and he was full of work. "St. Paul," which had been produced at Düsseldorf, May 22, 1836, was thus seven years old, and had evidently become a favourite in Dresden. Wagner's remarks read like the expression of genuine admiration both for the master and his work, and that he had not yet at that time thought of oratorio as a

"sexless opera-embryo" seems to be proved by the curious and decidedly interesting fact that the performance in question appears to have actually given him the first idea for the *one* work which most nearly approaches an oratorio in scope, that work being the "Biblical Scene" entitled "The Holy Supper of the Apostles." Here, then, is Wagner's opinion of "St. Paul," which was evidently only jotted down for his own amusement, and not for publication:—

The concert of last Palm Sunday must be called a most brilliant one, which left a deep impression on the exceptionally numerous audience. Mendelssohn Bartholdy had been invited to personally conduct a performance of his oratorio "Paulus," and by his readiness to accept the invitation he gave us a pleasure of an exceptional kind—viz., to hear on this occasion a classical work produced under the personal direction of its creator. True, we had already become acquainted with the masterpiece through two public performances which must be called thoroughly successful; but yet it seemed to us that not till now had the right understanding come to us, when the direct personal leadership of the master filled every one of the executants with a peculiar feeling of elevation (*Weihe*) and inspired them in such a degree that the importance of the performance almost equalled the height of the work itself. The very large choir and orchestra, as well as the soloists—Wüst, Tichatschek, Dettmer, &c.—covered themselves with glory in the true sense of the word, and they have thus shown us in its fullest perfection a work which is a witness to the most flourishing condition of our art, and which, when we consider that it was created in our own days, fills us with just pride in the times in which we live. We can only regret that such an oratorio cannot be completely incorporated in our Protestant Church Service, because only then would its true significance sink into the hearts of all believers, while without this foundation, and especially in a concert-room, it appears to us more or less merely an art work of a serious kind, and its real religious tendency can by no means become so preponderant as would be the case if it were produced under

the conditions under which Sebastian Bach introduced his oratorios to the congregation. But in any case the effect, even in a concert-room, is touching and elevating.

On the back of the manuscript of the above article Wagner has written some lines, which are nothing more or less than the scenario for the aforesaid "Biblical Scene," to which we refer in another column.

SIGNOR ARTURO TOSCANINI.

"LA SCALA" has always held such a high position in the realm of opera that any musician who attains the unusual honour of becoming artistic head of that great establishment at Milan is one who merits special recognition. In our issue of October last we



gave a biography of Signor Toscanini from information derived from special sources, and now, by way of a sequel to that article, we have much pleasure in presenting our readers with a portrait of the clever young musician who is now the distinguished conductor of "La Scala."

CHURCH MUSIC.

THE service lists of the Church of the Incarnation, New York, are always interesting. Services and anthems by such English and American composers as Martin, Lloyd, Foster, Selby, Messiter, Aitken, and Gilchrist have recently been given with much acceptance. Many on this side of the Atlantic would be glad to have a wider practical acquaintance with the works of the American composers, who seem to be daily adding to the stores of Anglican Church music.

The selection of English Church music given at the Little Oratory, at South Kensington, on the 5th ult., was of exceptional interest. In accordance with the musical tradition surrounding the name of the "Father of the Oratorio," the Patron Saint of the

Church, performances are given from time to time by the fine choir, frequently aided by leading instrumental performers. The selection upon the present occasion, which deserves to be quoted in full, consisted of:

Motet, "Justorum animæ," William Byrd; Motet in five parts, "Jehova, quam multi sunt hostes," Purcell; Motet in eight parts, "In exitu Israel de Egypto," S. Wesley; Ancient carol, "In dulci jubilo," arranged by R. Lucas de Pearsall, a theme so admirably treated in Bach's organ works; Hymn for St. Philip's Day, "Pangamus Nerio debita cantica," Thomas Wingham (for eleven years director of the Oratory choir).

Interesting notes by Mr. Barclay Squire added to the enjoyment of the occasion.

At Marylebone Church, Sullivan's "Prodigal Son" was sung on the 16th ult. and Stainer's "Crucifixion" on the 22nd ult., and these two works will continue to be given on alternate Wednesdays during Lent, the latter being also announced for Good Friday. At St. Anne's Church, Soho, the customary Lenten performances of a selection from Bach's "Passion" Music according to St. John began on the 17th ult., under the watchful direction of Mr. E. H. Thorne.

Mr. J. H. Maunder's cantata "Penitence, Pardon, and Peace," is being given twice, in sections, during Lent, at All Saints', Leyton. An orchestral service was recently given at Brixton Church, when three movements from Mendelssohn's First Symphony in C minor were included in the service scheme. At Bromley Parish Church a good selection of music was performed by organ and strings on the 1st ult., and included Handel's fine Organ Concerto (No. 4), and Sgambati's *Te Deum laudamus* (*Andante solenne*), played by the same instruments, proved to be a feature of special interest.

One of the many Lent performances of Stainer's "Crucifixion" was given at St. James's, Bermondsey, by the Bermondsey Settlement Choral Society, assisted by the choir of St. Botolph's, Bishopsgate, under Mr. John E. Borland's direction, on the 23rd ult. and repeated on the 26th ult. The "Crucifixion" is a work which calls forth with unmistakable if simple eloquence the devotional feelings of those who take part and those who listen; thus it has a distinct and well-deserved place in the Church music of the Lenten season.

At St. James's, Sussex Gardens, the first part of Handel's "Messiah" was sung on the 12th ult. At St. Alphage, London Wall, a Lenten musical service has been and is being weekly sung on Fridays. The music is selected from Spohr's "Calvary," Mendelssohn's 42nd Psalm, and "Lord, how long wilt Thou forget me."

A choral festival and service of praise was held on the 1st ult. in Above Bar Congregational Church, Southampton, in connection with the Southampton Nonconformist Choral Union. The united choirs were conducted by the Rev. Carey Bonner and Mr. Percy Withers presided at the organ.

An impressive rendering of Mendelssohn's "St. Paul" was given in Armagh Cathedral, on the Feast of the Conversion of St. Paul.

ORGAN MUSIC.

A MATTER of special interest was the recent opening of the new organ at St. Michael's, Chester Square, built by the Electric Organ Company, under the direction of Mr. Hope-Jones, and generously given by Mr. A. J. Graham Cross, when the many good points of the instrument were duly displayed by Mr. Tertius Noble, of York Minster. The selection

of stops is of a highly satisfactory character, and the mechanisms are elaborate and display to the full Mr. Hope-Jones's many ingenious inventions.

The organ in Gloucester Cathedral, originally built, during the years 1663-1665, by Thomas Harris, father of the still more celebrated Renatus Harris, has been completed by the famous firm of Messrs. H. Willis and Sons. The scheme includes four manuals and pedal organ, with some forty-five registers, including couplers. Though perhaps the scheme would have been still more satisfactory with a stop of thirty-two feet on the pedal organ and a larger choir organ than the present one of five stops only, the instrument is now remarkably complete and effective. A well thought of feature of the opening recital by the excellent Cathedral organist, Mr. A. Herbert Brewer, was a group of movements by successive organists of the Cathedral, as follows:—

Andante in F sharp minor (S. S. Wesley), 1865-1876.

Allegretto in E (C. Harford Lloyd), 1876-1882.

Diapason Movement (C. Lee Williams), 1888-1897.

Melody in A (A. H. Brewer), 1897.

The weekly organ recitals given by Dr. A. L. Peace in St. George's Hall, Liverpool, pursue their successful course. At a recent performance the classical organ works included Prelude and Fugue in C minor (Bach), Andante in G and Festive March (H. Smart), and the *Andante* from Mozart's Duet-Sonata. In connection with the question of organ adaptations, the eminent Liverpool organist is known to favour the judicious introduction of arranged organ music, one forcible argument he presents in this direction being that the organ arrangements bring a great deal of fine music within the organist's reach which is superior to the bulk of music written for the instrument. Moreover, Dr. Peace wisely considers that, if such arranged music can be effectively rendered on the modern organ, as we all know it can, its claims to be thus heard cannot be overlooked.

The new three-manual organ supplied by that old-established firm, Messrs. Bevington and Sons, to the Church of the Holy Trinity, Port Elizabeth, was recently opened by Mr. Roger Ascham. His excellent programme included Rheinberger's Sonata (No. 4) in A minor, Bach's Fugue in D major, and pieces by Guilmant and the rising French composer bearing the famous old name of Rousseau. If the English School was not extensively in evidence, it was certainly exceedingly well represented by Dr. E. J. Hopkins's charming Andante in C.

The recitals, under Dr. Warriner's management, at the Royal College of Organists maintain their value and interest. During the past month two were given by that exceedingly clever performer, Miss Erdroff (who played Mendelssohn's recently published Air with Variations in D), and Mr. H. L. Balfour.

At one of Mr. E. H. Lemare's much appreciated performances his list of pieces embraced Bach's Toccata in F, Dvorák's "Legende" (Op. 59, No. 4), and the sister composition, the "Legende" (No. 2).

At St. Stephen's, Guernsey, Mr. J. Matthews lately played a selection of organ music in which was heard Toccata and Fugue in D minor and two movements from a new Organ Suite by A. Ravanello, an Italian writer for the instrument of rising reputation. Mr. E. H. Thorne's admirable Bach recitals given at St. Anne's, Soho, during the past month, included the Toccata and Fugue in F, the Sonata in C major, and notable specimens of the fine Choral Preludes. The programme of Mr. A. H. Allen played on the 6th ult., at St. David's Church, Denbigh, included Garrett's "Fantasie-Overture," one of the finest specimens of recently published English organ music;

Brahms's Fugue in A flat minor, and a Fantasia by Boëly. Mr. H. A. Jeboult introduced into a recent recital scheme Mendelssohn's lately published Andante and Variations in D and S. S. Wesley's not too frequently played "Holdsworthy Church Bells." H. Berens's Fantasia in C minor was a feature of Mr. Midgley's recital at St. John's Church, Perth, on the 8th ult., as was also Bach's ever-welcome great Prelude and Fugue in A minor. A new three-manual organ, built by Mr. John White, was recently dedicated at the Church of our Immaculate Lady, Rathmines, Dublin, and opened by Mr. R. Dwyer. Mr. Allan Patterson's programme at a recital recently given at St. Paul's, Cannes, included Tours's Andante Grazioso in D.

Mr. H. C. Perrin's organ recital at Canterbury Cathedral included an Allegro appassionata by Basil Harwood, Lemare's Romance in D flat, a Pastorale by Luard Selby, and Smart's Grand Solemn March. One cannot but rejoice in this new evidence of the growing use of our Cathedrals in additional musical services and organ recitals, which are never so impressive and profoundly eloquent as they are in these "solemn temples."

Mr. Walter Hedgcock gave a recital at St. Clement Danes, Strand, on the 17th ult. His programme included Saint-Saëns's "Bénédiction Nuptiale" and Concert-Overture in D (Kinross).

Mr. R. H. Kaye, at an organ recital recently given at St. Mary's, Haverfordwest, played, among other good things, Andante et Marche (Aloys Klein) and Dr. Peace's Sonata da Camera (No. 1).

At Romsey Abbey, on the 13th ult., Mr. W. C. Bliss gave an interesting recital, when his programme included Rheinberger's Sonata in A and Prelude and Fugue in C (Saint-Saëns).

Mr. Cuthbert Harris has given three excellent organ recitals during the past month at St. Andrew's Church, South Streatham, which included Beethoven's "Egmont" Overture and Rhapsodie, No. 1, by C. Saint-Saëns.

SIR ALEXANDER MACKENZIE'S LECTURES.

LISZT, Tschaiikowsky, and Brahms formed the triumvirate of composers selected by Sir Alexander Mackenzie for his three lectures which he recently delivered at the Royal Institution and at the Royal Academy of Music. Through his courtesy we are enabled to give a few short extracts from these interesting discourses, as by reason of their comprehensiveness—biographical, critical, and analytical—it is almost impossible to give a satisfactory digest of their contents.

LISZT.

After referring to Liszt's nobility of nature, his self-effacement, his devotion to the works of others, and especially to the pioneers of modern music, Sir Alexander said: "I am personally able to speak with some authority on this point, since it was my lot as a boy to play in the Ducal orchestra in Schwarzburg Sondershausen (near Weimar), where I frequently saw Liszt during the last two years of his official stay at Weimar. . . . I have a vivid recollection of 'Tannhäuser' in 1860 and 'Lohengrin' in 1861. I played a humble second violin part in such epoch-making works as Berlioz's 'Symphonie Fantastique,' the 'Tristan' Prelude, Liszt's own symphonic poems, 'Mazeppa,' 'Tasso,' and others. A performance of Liszt's Concerto in E flat by his pupil Ratzenberger is stamped on my memory, not alone by reason of the novelty of the music, but also by the fact that I had to don for the first time a dress coat, white waistcoat, and tall hat—*de rigueur* at a Court concert—as well as to stand throughout the concert on an exceedingly well-polished floor, which made energetic fiddling—as it were on skates—a matter of difficulty.

"My own master, Edward Stein, initiated me into the mysteries of these scores (when, perhaps, he ought to have

been teaching me harmony and counterpoint), even as Liszt himself drew my attention to the new Russian movement many years later. The last piece in which I took part was Liszt's 'Faust' Symphony. All this was an unforgettable experience and strange preliminary training for a boy of fourteen, who was immediately afterwards to pursue his studies at the Royal Academy of Music in London. For I need hardly say that, in the year 1862, the Academy 'knew not Joseph' and the 'music of the future' was considered to hold its proper place among Satan's own works."

TSCHAIKOWSKY.

"Their compositions make amends for the boredom which other works, better known, and more highly praised, inflict on me." Thus observed Liszt in regard to the new Russian school of composers. The distinctive qualities and elements which enter so largely into the present Russian methods of composition are not favourable to the foundation of a National school, since they import unfamiliar rhythms, the strange attractions presented in gipsy and Oriental melodies, which carry with them again harmonic tunes and progressions all new to the Western mind and taste. But, if I may put it so, our digestive powers were not strong enough to assimilate with entire satisfaction the highly-seasoned sauces with which these piquant dishes are served up. And whether we have even now reached this nice point I am not quite prepared to say. After a good many years of intimacy with modern Russian music (to the study of which I owe my first introduction to Liszt's ever-ready propagandism in favour of all that was new), I am somewhat reluctantly driven to the conclusion that not a little of its so-called 'novelty' owes its existence to more than a mere 'thread' of amateurism which runs through its mazes. I hope I shall not be misunderstood; for as I have taken an active part in bringing it into notice, it cannot fairly be said that I lack appreciation of its excellences. [It should not be forgotten that Sir Alexander Mackenzie, as conductor of the Philharmonic Society, introduced Tschaiikowsky's 'Pathetic' Symphony in London on February 28, 1894.] Within the last few years, however, we have learned to know it so well here in London—perhaps even to the exclusion of equally interesting music—that, so far from requiring an introduction, it can well afford to stand closer examination. And any critical remarks are chiefly applicable to the earliest leaders (so-called), not to the 'coming men' of the present generation."

BRAHMS.

"The high position of Brahms as a bright particular star was fixed and settled many years ago. A delicate, but clear enough sub-division between the so-called 'Romantic' and 'Imaginative' schools of composition has been drawn. Brahms belonged at first, I think, to the former, and passed by naturally-accounted-for steps to the other. In the end we think of him on much broader lines—viz., as the most prominent representative of the 'classics.' That is to say, of those who conscientiously and persistently preserve the fixed landmarks, and who, while extending and infusing a modern spirit into previously accepted 'commandments' or precepts, impress their own intellectual and individual stamp upon them. And this Brahms has undoubtedly done. . . . While Wagner invites the assistance of the sister arts and creates that wonderfully complicated, but inseparably united result which has attracted us so strongly, Brahms, on the other hand, is contemplative, purely musical. He asks for nothing but complete sympathy and concentration on the part of his listeners. By these alone, and without any external means, he holds his place among the most gifted composers in the history of music. . . . If I were asked to name the most representative of Brahms's works, the answer would be the Symphony in C minor. It proves that in the hand of a genius the symphony is by no means exhausted as an art-form. Moreover, it exhibits all the skill and knowledge, the manifold beauties, as well as the occasional angularities, or hardness, of his ripest manner. The last movement alone would suffice to place it in the first rank and justify the suggestion of 'Prometheus unbound,' which has been, not inaptly, applied to it. It captured one influential friend from the opposite camp at

any rate—one who devoted the rest of his life to the service of Brahms—viz., the erst doughty champion of Wagnerism, Hans von Bülow. . . . I take it, that it is not an invariable rule that a composer's individual characteristics are reflected in his music. Indeed, I could cite examples to the contrary. Tschaiikowsky's inborn gentleness contrasts, for instance, strangely with the boldness, sometimes fierceness, of many of his musical moods. But if ever a man's personality is mirrored in his creations, it is the case with Brahms."

ROYAL CHORAL SOCIETY.

"ISRAEL IN EGYPT."

No oratorio is more calculated to show the strength and weakness of a choral body than Handel's "Israel in Egypt." Moreover, the massive choruses are so familiar to an English audience, and certain effects are so looked for, that a high standard of excellence has to be attained to ensure public approval. Particularly is this the case at the annual performance given of the work by the Royal Choral Society, but the interpretation on January 26, at the Albert Hall, met all requirements, for the choral singing, in its wealth of tone, precision of attack, and clearness of articulation and phrasing, can only be adequately described as superb. A feature of the evening was the rendering, by Mr. Andrew Black and Mr. Watkin Mills, of the duet "The Lord is a Man of war," which elicited enthusiastic and prolonged applause. The other soloists were Miss Clara Butt, Madame Duma, Miss Maggie Purvis, and Mr. Herbert Grover.

GOUNOD'S "REDEMPTION."

The performance on Ash Wednesday by the Royal Choral Society of Gounod's sacred trilogy "The Redemption" may be said to be widely anticipated by Metropolitan admirers of the work, and a very large audience assembled at Kensington, on the 15th ult., when Gounod's music received a most impressive rendering. Alike in the "Reproaches," the "chorales," and in the stirring choruses, the choristers evinced a keen appreciation of the requirements of the music combined with full powers to give it perfect expression. The efforts of the choir were ably seconded by the soloists. A more devotional rendering of the quartet and chorus "Beside the Cross remaining" has rarely been given, the solo parts in this being sung by Miss Maggie Purvis, Miss E. D'Egremont, Mr. Ben Davies, and Mr. Daniel Price. Miss Esther Palliser was the soloist in the expressive number "From Thy love as a Father," and she sang throughout the evening with great charm and purity of style. No finer exponent of the part of the Redeemer could be found than Mr. Santley, and his delivery of *Christ's* last words was most impressive. The narration also was admirably intoned by Mr. Ben Davies and Mr. Daniel Price, and full justice was done to the instrumental portions of the work by the orchestra, with Mr. H. L. Balfour at the organ. Sir Frederick Bridge ably conducted both performances.

QUEEN'S HALL CHORAL SOCIETY.

ON Ash Wednesday afternoon (15th ult.) Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise" were performed at Queen's Hall. The solo parts were ably sustained by Madame Duma, Miss Hilda Wilson (admirable in the "Inflammatum"), Mr. Hirwen Jones, and Mr. Daniel Price. In the "Hymn of Praise" the choralists sang with breadth and fervour, and a good word was earned for the rendering of the orchestral sections. Madame Duma and Mr. Hirwen Jones were the soprano and tenor principals respectively. Mr. George Riseley, under whose energetic and watchful conductorship the chorus is showing steady improvement, kept his forces well in hand throughout.

THE BACH CHOIR.

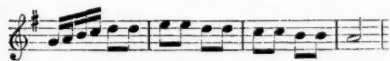
THE concert directed by Professor Stanford, at Queen's Hall, on the 7th ult., consisted entirely of compositions by

Bach. The most important were the superb Magnificat in D and the Church cantata "Ein' feste Burg," known in this country as "A Stronghold Sure." Better performances of each have been heard in London, the chorus occasionally displaying a hesitation inexcusable in works so familiar to the admirers of the Leipzig cantor. The solo vocalists were Miss Agnes Nicholls, Miss Eleanor Jones, Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black. The original trumpet parts were restored to the cantata. An interesting feature was the Suite in B minor for flute and strings, a happy specimen of the composer's lighter vein, which was played in a manner that would have recommended the work even had its intrinsic merits been less. The Concerto in C for two claviars, another welcome feature, was entrusted to Miss Fanny Davies and Mr. Leonard Borwick, who ably acquitted themselves in a task in which they evidently delighted.

MR. NEWMAN'S SYMPHONY CONCERTS.

ALL lovers of good orchestral playing will have welcomed the resumption of the above, for with the first concert of the new season, given at the Queen's Hall on January 28, came the proof that the splendid orchestra conducted by Mr. Wood is still the finest and most highly trained body of instrumentalists in London. We do not approve of all that Mr. Wood does; we may occasionally find fault with his selection of novelties, or cavil at his readings of recognised masterpieces; but it is impossible not to feel genuine admiration for the magnificent performances he secures of those works which appeal to his temperament. At the concert under notice the band displayed a beauty of tone, a brilliancy of colour, and a finish that were absolutely delightful. Even Mr. Wood has never given us a more gorgeous performance than that of some new Symphonic Dances (Op. 64) by Edvard Grieg. They are, to be sure, scored with consummate mastery and glow with exquisite colour; but their beauty of raiment seemed intensified in the superb playing of the band. The symphony was Tchaikowsky's original but distressingly Slavonic No. 4 (in F minor), one of those works which one completely exhausts at a first hearing, and whose repeated performances leave one less and less impressed. Herr Zwintscher proved himself a brilliant pianist in Rubinstein's D minor Concerto and Madame Medora Henson was at her best in Gounod's "Far greater in his lowly state."

At the following concert, on the 11th ult., two more novelties were introduced—viz., a Suite on themes from Wormser's music to Michel Carré's play without words, "L'enfant prodigue," and a "South-Slavonic Rhapsody," by the recently deceased Karel Bendl. M. Wormser's little suite in five little movements is charming (using the word in the best sense), being dainty in conception as well as execution, and beautifully scored; moreover, through its little themes runs a pretty vein of refined sentiment. Bendl's Rhapsody, the first orchestral piece by this prolific composer that has come under our notice, proved another disappointment. There is some impressive writing in its three slow movements, with their broad and melodious themes, good workmanship, and sonorous scoring. But in the final Dance we have one of those simple bucolic themes abounding in Slavonic countries, and this empty phrase—



is repeated again and again, until it becomes an absolute nuisance. It spreads itself over eighty pages of full score, more or less, and it itself looks as if its repetition had only been restricted by the supply of score paper at the composer's disposal. The work, though magnificently played, was but coldly received. Miss Leonora Jackson gave a beautiful performance of Brahms's Violin Concerto. Her pure, round tone, artistic phrasing, dignified style, and intimate revealing of the master's thoughts deserve the highest praise. Miss Ellen Beach Yaw sang two florid airs, and a youthful Symphony (in three movements) by Mozart (B. and H., No. 26) completed the programme.

MADAME ALBANI'S CONCERT.

It is an open secret that the idea of a performance (at the Queen's Hall, on the 10th ult.) of Professor Stanford's "Te Deum," composed for last year's Leeds Festival, originated spontaneously with Madame Albani. Her wish to pay the composer this compliment redounds greatly to her credit, and the thanks of London music-lovers are due to her for thus giving them an opportunity of hearing the Professor's latest important contribution to our rich store of choral works. The *Te Deum* has so recently been described in these columns that further remarks in praise of its sterling qualities may be deemed superfluous. A superb quartet of principals, consisting of the concert-giver, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Santley, gave the utmost effect to the solos. The orchestra consisted chiefly of present and past students of the Royal College of Music, and the Queen's Hall Choral Society was responsible for the choral portions. Madame Albani and Mr. Ben Davies gave a magnificent performance of the great love duet from "Siegfried." Madame Albani as a Wagner singer we have long known, but Mr. Ben Davies's was almost a "first performance," and he scored a brilliant success. His declamation of the music and the German text was superb and his style throughout noble and elevated. The orchestra played the difficult music with splendid effect. Mr. Lloyd created a *furore* with his beautiful singing of the fine song "Onaway! awake, beloved!" from Mr. S. Coleridge-Taylor's "Hiawatha's Wedding-Feast." It is many years since we heard a new and important air sung with such evident enthusiasm by a great singer, or so warmly received by a large and representative audience. Miss Crossley and Mr. Santley sang a number of songs and M. Johannes Wolff played two violin solos. Dr. Walford Davies presided at the organ.

MONDAY AND SATURDAY POPULAR CONCERTS

LITTLE more than a bare record is required concerning Mr. Arthur Chappell's popular concerts at St. James's Hall. Lady Hallé relinquished the post of first violin, on Saturday, the 4th ult., to Mr. Kruse, who led on that occasion an effective interpretation of Beethoven's Septet; and Dr. Joachim made his first appearance this season on the 13th ult., when the Monday evening concerts were resumed, and, it may be added, quickly proved to the large audience that assembled to greet him, that he was in full possession of those powers that have entitled him to be considered the greatest violinist of his day. Dr. Joachim also played on the 20th ult., and his performance of Beethoven's Romance in F on that occasion elicited such enthusiastic applause as to compel an encore. The pianists have been Mdlle. Ilona Eibenschütz, Herr Ernst von Dohnányi (4th and 11th ult.), Miss Fanny Davies, Mr. Leonard Borwick, and Herr Schönberger, all of whom have sustained their reputations by their renderings of familiar works. The vocalists were Mr. Ernest Sharp, Madame Ruth Lamb, Mr. Gregory Hast, Mrs. Helen Trust, Miss Louise Dale, and Mdlle. de S'André.

ROYAL CARL ROSA OPERA COMPANY.

"TRISTAN AND ISOLDE" IN ENGLISH.

THE Royal Carl Rosa Opera Company concluded its six weeks' season at the Lyceum Theatre, on the 11th ult., with Benedict's "Lily of Killarney." The other operas which have been mounted, in addition to those already mentioned in these columns, were "The Bohemian Girl," "Il Trovatore," and Wagner's "Lohengrin" and "Tristan and Isolde." Criticism is only called for concerning the last-named, as its presentation, on the 4th ult., was the first time the music-drama had been performed in English in the metropolis. That it was English the exponents were singing was, however, but occasionally audible. When will our singers grasp the fact that clear articulation is a help to vocal tone, imparting to it expressive variety of *timbre*, besides greatly assisting the vocalist in holding the attention of the listener? Miss Lucile Hill sang the music of

Isolde in a lyrical rather than a dramatic manner. Mr. Philip Brozel modelled his reading of *Tristan* on that of M. Jean de Reszke, and his embodiment presented many excellent features, notably in the third act. Miss Kirkby Lunn showed great ability as *Brangäne*, Mr. Charles Tilbury personated *Kurvenal* with effective earnestness, and the parts of *King Mark*, *Melot*, and the *Steersman* were capably sustained by Messrs. Arthur Winckworth, William Dever, and William Gillard. The rendering of the complex orchestral score was, on the whole, creditable and proved that in Mr. Hamish MacCunn the company has a conductor of exceptional ability, and one who, moreover, is in sympathy with, and understands, Wagner's music.

It should be added that the "argument" printed on the "*Tristan*" programme contained several prejudicial inaccuracies. *Isolde* and *Tristan* are led to declare their mutual love under the impression that they have each taken poison and have not long to live, consequently there is no need of their longer concealing it from each other. And in the second act *Isolde* has not been made the wife of *King Mark*. Is there no staunch Wagnerian who will write the Royal Carl Rosa Company a correct précis of Wagner's libretto?

MR. NEWLANDSMITH'S ORCHESTRAL CONCERTS.

HAMERIK'S "SYMPHONIE SPIRITUELLE."

MR. NEWLANDSMITH opened the second concert given by his string orchestra, in St. James's Hall, on January 31, with Asger Hamerik's "*Symphonie Spirituelle*," which had not previously been heard in London. This composer, who is little known in England, was born at Copenhagen in 1843, and by his musical aptitude attracted the attention of Gade and Hartmann. In 1871 he was appointed director of music at the Peabody Institute, Baltimore, and since then has composed a large number of works of important dimension, including six symphonies. The symphony heard at Mr. Newlandsmith's concert is pleasing music, orthodox in form and Beethovenish in manner, but scarcely justifying the title "*Spirituelle*." Other novelties performed on this occasion were a graceful "*Pensée Melodique*" and Gavotte in G minor by Mr. J. F. Barnett; the first and third movements from a well-written suite entitled "*Mémoires Ecossaises*," by M. Paul Gilson; and three numbers from Mr. Harry Farjeon's clever Ballet Suite. This comprises four movements, severally entitled "*Harlequin*," "*Columbine*," "*Pantaloon*," and "*Clown*." The music shows a lively fancy and considerable skill in construction.

MR. EDMONDSTOUNE DUNCAN'S QUINTET IN F.

At the Curtius Club concert, on the 8th ult., Mr. Albert Fransella and his chamber concert party included in their programme Mr. Edmondstoune Duncan's Quintet in F (Op. 38) for flute, clarinet, horn, bassoon, and pianoforte, which gained the prize of £20 offered in 1897 by Mr. Lesley Alexander for the best chamber work by a British composer. The quintet consists of three movements, all of which are characterised by a form and directness of expression suggestive of old English music. This is particularly noticeable in the first, and the most important, movement, the second subject of which largely partakes of the nature of an English folk-tune. The second number, in D minor, is elegiac in expression, the music flowing on in a tranquil and passionless manner, tinged by pensive melancholy. The *Finale* is a light-hearted Rondo, through which the spirit of Elizabethan days seems to flit. The work was admirably interpreted by Messrs. Fransella, Gomez, Borsdorf, James and Carl Weber.

SIGNOR GIORGIO FRANCHETTI'S TRIO IN G.

THE chief feature of Mr. Newlandsmith's Trio concert, on the 14th ult., at St. James's Hall, was the first performance in the metropolis of Signor Giorgio Franchetti's Trio in G (Op. 1) for pianoforte, violin, and violoncello. This composer is a pianist, and is not to be confounded with Baron Alberto Franchetti, the composer of operas and symphonies. The most attractive number of the trio is

the slow movement, which is built upon a very expressive melody of tender sentiment. The work was excellently interpreted by Mr. Frank Mummery, Mr. Newlandsmith, and Mr. A. H. Earnshaw, who also severally played with notable skill solos on their respective instruments.

DVORÁK'S SONATINA IN G (Op. 100) FOR VIOLIN AND PIANOFORTE.

A CONCERT given on the 7th ult., at St. James's Hall, by Mr. Carl Heinzen, an American violinist, acquired special interest owing to a novelty from the pen of Dvorák. With the assistance of Mr. Christopher Wilson, Mr. Carl Heinzen played, for the first time in London, Dvorák's Sonatina in G (Op. 100) for violin and pianoforte. The term "*Sonatina*" gives a somewhat prejudicial idea of the style and dimension of the work, being, indeed, only justified by its simplicity and the terseness with which the themes are developed. These are both excellent features, which, by the way, many modern composers might incline to with advantage to themselves and their listeners. The sonatina comprises the usual four movements, which are respectively headed *Allegro risoluto*, *Larghetto*, *Scherzo* and *Trio*, and *Finale*—the last-named consisting of three sections, *Allegro*, *Molto tranquillo*, *Allegro*. The work was written five years ago, some three years after the composer had settled in New York as director of the National Conservatoire of Music. Its themes are more or less suggestive of American negro melodies, which Dvorák maintained should form the basis of the national American school of music—a theory which he has made such remarkable use of in his Symphony "*From the New World*" (Op. 95) and the String Quartet in F (Op. 96). In both these works the music seems to get very close to human nature; this humanity of expression is the chief characteristic of the Sonatina in G, and it need scarcely be added is a very attractive one withal. The work was most effectively interpreted, for Mr. Heinzen is a very finished and engaging player, and doubtless the work will be heard again at no distant period. Mr. Heinzen further proved his command of his instrument by a finished rendering of Bach's Chaconne from the Suite in D minor, and agreeable variety was contributed by a good selection of songs, interpreted in an artistic manner by Mr. Ernest Sharpe.

PIANOFORTE RECITALS.

HERR ERNST VON DOHNÁNYI gave, on the 13th ult., the first of two pianoforte recitals in St. James's Hall, and is to be commended for playing two of the preludes and fugues from Bach's "48," instead of the usual arrangement of one of the master's organ fugues. Both were finely rendered in a style in consonance with their character. Schumann was represented by his "*Etudes Symphoniques*," Chopin by the Ballade in G minor (Op. 23) and the Variations (Op. 12), and Brahms by his Rhapsodie in B minor (Op. 79), all of which were interpreted with great brilliancy.

Other recitals worthy of record are: Miss Mabel Seyton's, a pupil of Herr Karl Klindworth, who showed promising ability on January 26 at the Queen's (Small) Hall; Mr. Leonard Borwick's, who concluded a series of three recitals in St. James's Hall on January 30; and M. Pachmann's, in the same hall, on the 3rd ult.

THE ROYAL ACADEMY OF MUSIC.

THE organ recital given by the students of the instrument at the Royal Academy of Music, at the Queen's Hall, on the 9th ult., was opened by Leonard Hart, who displayed much facility of execution combined with clearness of phrasing in Mendelssohn's Prelude and Fugue in C minor. Like commendable qualities and tasteful employment of the tone colours at command were shown by H. Vincent Read in the Adagio and Introduction and Fugue from Merkel's Sonata in E minor (Op. 137). The most important performance of the afternoon, however, was that by George D. Cunningham, who interpreted

The Musical Times,

Come, ye children.

March 1, 1899.

ANTHEM FOR BASS AND TENOR SOLO AND CHORUS.

Ps. xxxiv. 11-15, 7-9.

Composed by H. M. HIGGS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Moderato. $\text{♩} = 60$.

ORGAN. *Gt. Diaps. coupd. to Sw. f*

Ped.

cres. add Full Sw. accel.

Full Org. >

BASS SOLO. *f*

Come, ye chil - dren, and heark - en un - to me, I will teach you the

ten. p Sw.

dim.

fear of the Lord, the fear . . of . . the Lord.

dim. p

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The Musical Times, No. 673.

accel. *f*

What man is he that lust-eth to

cres. accel. *f* *sf*

live, and would fain see good days, would fain see good

a tempo. *p* *Ped.*

senza Ped.

days?

p *dim.* *pp*

Allegro moderato e con espressione. *p*

Keep thy tongue from e-vil, . . . and thy lips, that they

Allegro moderato. ♩ = 76.

Gt. Stop Diap., or Fl. & ft. *p* *Sw.*

speak no . . . guile. Es-chew e - vil, . . . and do good, seek

peace, seek peace, and en - sue it. Keep thy

tongue from e - vil, and thy lips, that they speak no . .

guile. Es-chew e - vil, and do good, seek .

peace, and en - sue it, seek

rall. *a tempo.*

rolla voce.

peace, seek peace, seek peace, and en -

sue . . . it.

TENOR SOLO. RECIT. *lento*. *mf*

The eyes of the

rall.

cres. e rall.

Lord are o - ver the right - eous, and His ears are o - pen un - to . . . their

mf Sw. *colla voce.*

senza Ped. *Ped.*

Moderato. FULL SOPRANO. *p*

The an - gel of the Lord tar - ri - eth

FULL ALTO. *p*

The an - gel of the Lord tar - ri - eth

FULL TENOR. *p*

prayers. The an - gel of the Lord, tar - ri - eth

FULL BASS.

Moderato. ♩ = 76.

Gt. *p Sw.*

round a - bout them that fear Him, and de - liv - 'reth them, the

round a - bout them that fear Him, and de - liv - 'reth them, the . .

round a - bout them that fear Him, and de - liv - 'reth them, the

and de - liv - 'reth them, the

an - gel of the Lord tar-ri-eth round a - bout them that fear Him, and de

an - gel of the Lord tar-ri-eth round a - bout them that fear Him, and de -

an - gel of the Lord tar-ri-eth round a-bout them . . that fear Him, and de -

an - gel of the Lord tar-ri-eth round a-bout them . . that fear Him, and de -

liv - 'reth them. O taste, and see, . . how gracious the Lord is,

liv - 'reth them. O taste, and see, . . how

liv - 'reth them. O taste, and see, . . how gracious the Lord is, O taste, and see.

liv - 'reth them. O

(5)

mf *cres.* *cres.* *poco* *a*

bless-ed is the man . . . that trust-eth in Him. . . 0

gra-cious the Lord is, bless-ed is the man . . . that trust-eth in Him. . . 0

bless-ed is the man . . . that trust-eth in Him. . . 0

taste, and see, . . . bless-ed is the man . . . that trust-eth in Him. . . 0

mf *cres.* *cres.* *poco* *a*

mf *cres.* *cres.* *poco* *a*

poco *ed* *accel.*

fear the Lord, ye that are His saints, . . . 0 fear the Lord, ye that

fear the Lord, ye that are His saints, . . . 0 fear the Lord, ye that

fear the Lord, ye that are His saints, . . . 0 fear the Lord, ye that

fear the Lord, ye that are His saints, . . . 0 fear the Lord, ye that

poco *ed* *accel.*

poco *ed* *accel.*

f *rall.*

are His saints, . . . for they that fear . . . Him, that fear . . . Him lack nothing,

are His saints, . . . for they that fear . . . Him, that fear . . . Him lack nothing,

are His saints, . . . for they that fear . . . Him, that fear . . . Him lack nothing,

are His saints, . . . for they that fear . . . Him, that fear . . . Him lack nothing,

fz *rall.*

p rall. *a tempo.*

lack no - thing. The an - gel of the Lord tar - ri - eth round a - bout . . them that

p rall. *a tempo.*

lack . . no - thing. The an - gel of the Lord tar - ri - eth round a - bout . . them that

p rall. *a tempo.*

lack . . no - thing. The an - gel of the Lord tar - ri - eth round a - bout them that

p rall. *a tempo.*

lack no - thing. The an - gel of the Lord tar - ri - eth round a - bout them that

fear him, and de - liv - 'reth them, . . the an - gel of the Lord tar - ri - eth

fear him, and de - liv - 'reth them, the an - gel of the Lord tar - ri - eth

fear him, and de - liv - 'reth them, the an - gel of the Lord tar - ri - eth

fear him, and de - liv - 'reth them, the an - gel of the Lord tar - ri - eth

round a - bout them . . that fear him, and de - liv - 'reth them. . .

round a - bout them . . that fear him, and de - liv - 'reth them. . .

round a - bout them . . that fear him, and de - liv - 'reth them. . .

round a - bout them . . that fear him, and de - liv - 'reth them. . .

with considerable brilliancy Mr. Edward Elgar's little known Organ Sonata in G (Op. 28). The rarity of its performance is probably owing to the difficulties of the work. The slow movement in B flat contains many passages of poetic character, and the *Finale*, *presto*, although somewhat light for the conclusion of an organ sonata, is bright and pleasing. E. Spencer Dyke and Walter S. Vale played three movements from Rheinberger's Suite for violin and organ (Op. 166) with promising skill.

Ethel M. Wood sang with admirable expression the solo in Gernsheim's "Salve Regina," receiving excellent assistance in the chorus from the female voices of the choir; and Edith Nutter rendered Handel's air "Lascia ch' io pianga" with an ease of vocal production and clearness of articulation that considerably enhanced the natural beauty of her contralto voice. Sarah A. Gomersall sang neatly Bach's air "My heart ever faithful," and the part-songs "Ye spotted snakes" (G. A. Macfarren) and "Where the honey-bee goes" (Smart) were well rendered by the "select choir" under the able direction of Mr. Henry R. Evers.

The most interesting novelty of the Students' concert on the 20th ult., at St. James's Hall, was a setting by Adam von Ahn Carse (Macfarren Scholar) of Felicia Hemans's poem "The Voice of Music." The words are set for a tenor voice, which is accompanied by strings, harp, and drums. The voice part is vocal and effective, and, what is particularly promising in a young composer, the spirit of the text finds a sympathetic echo in the music. W. R. Maxwell sang the solo excellently, and justice was done to the instrumental portion under the conductorship of Mr. Frederick Corder. A neat and crisp rendering was given of Bennett's pleasing Trio in A by M. E. Colyer, Llewellyn Toms, and Dezzo Kordy; and Dvorák's American Quartet in F (Op. 96) was boldly attacked by N. Atkinson, J. Penso, M. Phillips, and E. L. Pettit. Edwin S. Dyke showed much ability and exceptional promise as a violinist in Gade's Caprice for the violin, and two movements from Grieg's Sonata in G (Op. 13) for violin and pianoforte were rendered in a fluent manner by Stephen Champ and Elsie Horne. Cuthbert Whitmore's interpretation of Grieg's Ballade (Op. 24) for pianoforte also deserves praise. The most successful of the solo vocalists was Gertrude Drinkwater, who sang three clever MS. songs by Mabel E. Colyer. Anna B. MacDonald contributed two songs by Jensen in a sympathetic manner, and Liszt's effective settings of the "Tantum Ergo" and "O Salutaris" were well rendered by Ethel M. Wood, K. Kelyn Williams, Lizzie Davies, and Jane Spicer.

Signor Luigi Denza has been appointed a Professor of Singing at this Institution.

THE ROYAL COLLEGE OF MUSIC.

"A VERY unhackneyed programme, well carried out," must have been the opinion of the large audience present at the Students' Orchestral concert, on the 17th ult. Opening with Méhul's rarely-heard Overture "La chasse du jeune Henri," the programme finished with Brahms's Third Symphony in F (Op. 90). Beatrice La Palme, who stepped out of the ranks of the first fiddles to sing an exotic song, "La cloche," by Saint-Saëns, has a sympathetic voice and style, and should do well, even though the vocal art is but her second study. Cicely Gleeson White is another promising singer, who did ample justice to the dramatic requirements of an "air des adieux," from Tchaikowsky's "Jeanne d'Arc." The same composer's brilliant, but in parts rather common Concerto in B flat minor for pianoforte was played by Herbert Fryer with a good deal of power and *aplomb*, as well as with delightful smoothness and elegance where necessary. Little Haydn Wood gave a very boyish but wonderfully correct and crisp performance of Saint-Saëns's popular Introduction and Rondo Capriccioso for the violin. He is a remarkably sure player for one so young. Professor Stanford conducted, as usual.

"KING OLAF" AND "HIAWATHA" AT THE PEOPLE'S PALACE.

THE East of London has not lost its faith in native art, and the 3,000 people that filled the great hall of the People's Palace, on the 11th ult., to hear Mr. Elgar's "King Olaf" and Mr. Coleridge-Taylor's "Hiawatha's Wedding-Feast" had no occasion to regret it. Taking into consideration that, with the exception of the principals, almost the whole orchestra consisted of amateurs, the performance of the band was quite remarkably good. We hope Mr. Allen Gill may soon have a chance of giving West-enders a taste of his skill, as first-rate English conductors are not so plentiful that we can afford to let one of the youngest but most gifted hide his light under a bushel in the East-end. Madame Medora Henson, Mr. Edward Branscombe, and Mr. Arthur Walenn sang the solo music as if they loved it. In Mr. Taylor's splendid little cantata Mr. Branscombe sang the beautiful tenor solo "Onaway! awake, beloved!" with much charm of voice and style, and he, as well as the composer, scored a great success.

REVIEWS.

How to sing the Choral Service. A Manual of Intoning for Clergymen. By G. Edward Stubbs, M.A.
[Novello and Company, Limited].

THE multiplication of books designed to assist the clergy in the musical portion of the Church service is to be welcomed, for although some observable progress has been made of late, comparatively few of those who conduct divine worship use their voices in a proper manner, or have anything beyond a superficial knowledge of music. Mr. Stubbs's manual may therefore be commended to the attention of the clergy who have neglected, or know little of these important matters, and those who read it and put in practice its precepts will assuredly become more profitable servants. The introduction by the Rev. H. H. Oberly may also be perused with advantage by such as take an interest in the present discussions concerning the duties of the clergy and the traditions of the Church. The author devotes chapters, somewhat unnecessarily, to the orthodoxy of "The perpetuation of the choral service," the "Ability of the clergy to learn to intone," and the "Arguments for and against intoning"; but the remarks on "The musical education of the priest" are commendable, and the information given and the methods prescribed for the acquirement of the desirable abilities are good and practical. A merit of the book lies also in its quotations from authorities on the subjects treated. Amongst these the following from Canon Shuttleworth's "The place of music in public worship" is well worthy of reproduction. It runs as follows: "To the poor, and those upon whom life lies heavily, few influences are so subtly powerful for consolation and uplifting as those of the best music. Singers always say that, however untrained their musical faculties, no audiences are more encouraging than those composed of the workers and the poor." This is undoubtedly true, and did the clergy more fully realize the power of finely rendered music and the mighty influence exercised by well modulated and accentuated speech the majority of our Church services would be far more impressive and far reaching in their effects than they are at present.

Voice and Violin: sketches, anecdotes and reminiscences. By Dr. T. L. Phipson. [Chatto and Windus.]

DR. PHIPSON, like fiddle fanciers generally, loves to gossip—using the word in its inoffensive sense—about the instrument and the players on the instrument of his affection. It is not his first attempt in this direction, as his former book, "Famous violinists and fine violins," fully testifies. The twenty-six chapters of the present volume embrace a variety of subjects connected with the violin, ranging from "The art of playing in tune" to "Tamburini's cow." Throughout the whole of his chattily-written pages the author proves to be a genial raconteur and his book will make a pleasant fireside companion. There is an index—good.

Novello's School Music. Old May-Day. Cantata for Female Voices. Words written by Shapcott Wensley. Music composed by F. Cunningham Woods.

May-Day Revels. Words written by Hettie M. Hawkins. Music composed by John E. West.

[Novello and Company, Limited.]

"'OLD May-Day' is designed to awaken some of the echoes of bygone days. . . . In 'Old May-Day' we get the young men and maidens bringing in the branches of may at the dawn; the milkmaids with their shining pails; the May bells; the dance round the May-pole; the Morris dancers with Maid Marion; the 'clean sweeps'; the hobby-horses; Jack-in-the-green, and many of the features of the May-day in olden times." So runs the preface to one of the best of this excellent series of school music. The spirit of spring seems to have inspired Mr. Wensley's poetical lines, and they have been wedded by Mr. Woods to music happily suggestive of jocund mirth, which in bygone times was wont to reign "in the merry month of May." No small share of Mr. Woods' success is attributable to his having cast his music in old English dance forms. The sprightly overture is in the style of a jig. Its tripping melody is subsequently made to serve as the accompaniment to the vocal portion of the gay and jovial May-pole dance, which effectively concludes the cantata. Into this number Byrd's Sellenger's round is also cleverly interwoven. There are only four other vocal numbers, in all of which the chorus is called upon. The first two movements are entirely for chorus, written in two parts, one in 6-8 time of graceful character and the other in *Tempo di minueto*. In the remaining numbers the chorus takes up the refrain of the soprano soloist, who is furnished with some very pleasing and melodious music of a simple but effective nature.

"May-Day Revels" is a cantata intended for dramatic representation and the work is laid out on a more extended scale than that by Mr. Woods. It opens with a short but lively instrumental introduction to which the villagers enter dancing. When they are all assembled they break forth into a graceful two-part song in waltz measure. This is succeeded by a chorus of girls, who sing a "Children's 'Ladye' song," which should prove one of the most pleasing features of the entertainment. The villagers return and execute the May-pole dance, for which Mr. West has written some music in perfect accord with the style of the old English dances on such occasions, and for the dancing of which full directions are given. The next number is a rhythmic march to accompany the entrance of the *May Queen*, who is greeted by a melodious chorus written in two parts. The subsequent appearance of *Robin Hood* and *Maid Marion* is followed by an effective ballad for the knight of the forest, and this is succeeded by a milkmaid's song and dance, the entrance to appropriate music of the hobby-horse, and a pleasing waltz to accompany the archery contest. The dance round the May-pole is subsequently resumed, the chimes give out the discreet hour of six p.m., and the villagers conclude the festivities in a loyal fashion by singing "God save the Queen." With gay dressing, a little ingenious stage management, and appropriate "business" a good deal might be made of this well designed work, which, moreover, could be most effectively performed out of doors "under the greenwood tree."

Four Pianoforte Sketches. By Alicia Adélaïde Needham. Far from my Heavenly Home. Sacred song for a medium voice. Words by Henry Francis Lyte. The music composed by Alicia Adélaïde Needham.

[Novello and Company, Limited.]

MRS. NEEDHAM'S four pianoforte sketches are very pleasing and playable little pieces. The first, entitled "Moods," might perhaps have been more happily called "whims," for the moods with which the music deals are decidedly whimsical. But doubtless this effect arises from the fact that ladies' moods are often whims in disguise, and whatever it was that Mrs. Needham sought to express it was worth saying, and has been said with grace and neatness. The second number bears the descriptive title of "An old spinning wheel," and to an accompaniment in triplets it sings an expressive song, into

which much meaning might be put by a sympathetic pianist. The third sketch is called "Frolics," and the music is delightfully light-hearted and gay, and although sometimes insistent in expression the frolicsomeness is always decorous, even possessing a measure of grace. The series is concluded by "Fancies," "bright-eyed" in character and vivacious—a little inclined to run wild, perhaps, "as is their nature to." The movement makes more demand on digital dexterity than what has gone before; but there will be "pleasure in the learning," and, it may be added, in the listening—provided the "learning" is what it should be.

The setting of the well-known hymn "Far from my heavenly home" is of a kind that has met with much acceptance, and so presumably it supplies a want. In this style of sacred song the chief requirement would seem to be the provision of singable phrases, with an accompaniment that can be read at sight by a pianist of average abilities. Both these conditions are found in Mrs. Needham's song, combined with a measurable amount of artistic skill in construction and workmanship.

The growth and influence of Music in relation to civilization. By H. Tipper. [Elliott Stock.]

IT STANDS to reason that a writer who attempts to set forth the growth and development of music from the earliest times to Beethoven in 200 octavo pages has attempted a task that is well nigh impossible. But the aim of the author has been to consider his subject "chiefly in relation to the moral influence it has exerted, and the ideal forces of which it is the exponent." Within these limitations Mr. Tipper has produced a book which may be read with interest and profit. His aim has been to "leave an impression of the majesty and permanence of ideal forces which the tendency of the time has unwittingly done much to obscure." The development of the art in England has not been treated of in the present volume, as the subject has been reserved for separate treatment. The book would make an appropriate present to a lover of music.

Music: how it came to be what it is. By Hannah Smith. [John Murray.]

THE AUTHORESS of this attractive and interestingly written book modestly states that it is "founded upon various courses of lectures which the writer has given before audiences of students and amateurs." Her desire has been to "aid any lovers of good music toward a more intelligent hearing—which is sure to bring an increased love of the art." Miss Smith, who is, we believe, an American lady, has admirably succeeded in carrying out her intention and she has produced a book of educational value, yet free from that pedantic style which so often repels the general reader. The divisions of the work are excellent, and the information supplied is quite encyclopædic in its way. The book is admirably got up and, moreover, the many illustrations greatly add to its value, the nine plates at the end of old clavier instruments being of special interest. It is just the book to put into the hands of young students to stimulate in them a love of the art of music.

Bonnie Jeannie Gordon. Song. Words by Arthur King. Music by A. C. Mackenzie.

Eily. Song. Words by G. Hubi Newcombe. Music by Stewart Macpherson.

[Joseph Williams.]

"BONNIE JEANNIE GORDON" is a vivacious song which tells how this patriotic maiden secured a thousand recruits for her country's need by promising each a kiss and a guinea. The story is told in four verses, each of which is followed by a refrain which might well be taken in chorus by faithful clansmen. Sir Alexander's setting is of course in ballad form, and the music is as true to the spirit of the text as Bonnie Jeannie was to her clan, and that the Southron may fully comprehend Jeannie's patriotism an English translation is given of the Scotch text.

In "Eily," tenor vocalists will find a simple but tender and passionate love song, extremely melodious and grateful to sing. What tenor could wish for more?

MUSIC IN BELFAST.

(FROM A CORRESPONDENT.)

THE Philharmonic Society gave a subscription concert, on the 3rd ult., in the Ulster Hall. The managers of this flourishing Society are obliged to consult the varied tastes of their subscribers. Many of these—a rapidly increasing number—prefer solid and good music, but a number still require to be catered for with a miscellaneous "bill of fare." This concert was for the latter—a few part-songs, very well sung by full choir and by male and female choirs separately—exhausted the Society's contributions to the concert, the rest being filled by Miss Beach Yaw (the phenomenal American singer), Madame Ruland, Madame Ablamorich, Miss Esther Fee, and Mr. Orme Darvall.

The Ulster Hall was crowded on January 28, the occasion being the second People's Concert, when the "Creation" was creditably performed by members (orchestral and choral) of the Philharmonic Society, under the able direction of Dr. F. Koeller. The soloists were Miss McCreary, Mr. William Thomas, and Mr. Merriman, while Herr Louis Werner presided at the organ and Mr. T. J. Lindsay "led" the orchestra. The promoters of the People's Concerts deserve to be congratulated on the manifest success attending their efforts to provide good music for the people.

A very ambitious attempt to perform Handel's "Messiah," under the conductorship of Mr. George Ferguson (whose choir distinguished itself at the Feis Ceoil in Belfast last year), was made on the 4th ult. The solos were taken by amateurs and the accompaniment was principally that of the organ.

Among minor concerts I may mention the first semi-public appearance, on the 16th ult., of the Ladies' Orchestral Society, originated and conducted by Dr. Koeller, the indefatigable conductor of the Philharmonic Society. The concert was well attended and thoroughly creditable to the fair performers. As yet they all play only on stringed instruments. They will soon, it is hoped, have wood-wind players—we dare not suggest brass!

Musicians in Belfast are much agitated at present by a serious impending loss. The historic Ulster Hall, where so many fine performances have been heard during its thirty-seven years' existence, can no longer "pay its way," and in such an essentially commercial city this is the unpardonable sin. It is clear that the days of its old management are over. But surely there is enough public spirit left among its wealthy citizens to save this fine building from being turned into a linen warehouse! What makes the case really critical for music is that there is positively no other hall suitable for a high class concert with chorus and orchestra. The fine organ, too, would revert to the descendants of the original donor if accommodation ceased to be provided for it. But we cannot contemplate the sacrilege!

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE pupils of the Edgbaston Parish Girls' School gave an operatic performance at the Edgbaston Assembly Rooms on the 11th ult. The programme comprised an operetta entitled "Enchanted Palace," a new version of the popular and time-honoured legend of "The Sleeping Beauty." The singing and spoken parts were admirably undertaken, and the same may be said of the minor parts and chorus. The operetta was most creditably presented before a crowded audience. A word of praise is due to the head-mistress and director, Miss Clapham, to whom the success of the production is largely due.

Mr. Monteith Randell's choir gave its annual concert in the Town Hall, on the 11th ult., Mr. Randell conducting. The concerted vocal selections comprised Faning's "The Vikings" and Elgar's trio "The Snow," given by the ladies of the choir, Roedel's "The Wind and the Ocean," and a quartet entitled "Music," composed by Dr. W. T. Belcher. Mr. Edward Arthur was an excellent vocalist, the instrumental interludes were supplied by Herr Paul Stoeving, a violinist new to Birmingham, and Mrs. Richardson was the pianist.

The second orchestral concert of the Festival Choral Society was given in the Town Hall, on January 26, under

Dr. Swinnerton Heap's conductorship. The novelties consisted of Saint-Saëns's Second Symphony in A minor (Op. 55) and an Overture Symphonique (Op. 27), "Germania," by our townsman, Mr. J. D. Davis. The latter work is intended to convey the composer's impressions of Germany as reflected in its people. In its construction certain themes are connected with certain characters, after the manner adopted by Wagner. Miss Fanny Davies gave a delightful rendering of Mozart's Pianoforte Concerto in D minor (Op. 54). Mr. George A. Clinton was specially engaged for Weber's Clarinet Concerto in E flat (Op. 74). The chorus of the Society gave with splendid tone power and perfect ensemble Dr. Heap's "The Voice of Spring" (for chorus and orchestra) and Dr. C. H. Lloyd's unaccompanied pastoral "The Rosy Dawn."

Dr. Rowland Winn's third orchestral concert, given in the Town Hall on the 2nd ult., included Dvorák's Symphony "From the New World," interpreted in a masterly way by the fine orchestra of eighty performers. Lady Hallé gave, in her own incomparable style, two movements of Vieuxtemps's Violin Concerto in E (Op. 10) and Max Bruch's "Romanze."

Mr. George Halford's sixth and seventh orchestral concerts of the current series were given in the Town Hall, on January 31 and the 14th ult. Beethoven's C minor Symphony, the "Pastoral," and a Wagner selection formed the programmes. The soloist at the first concert was Mr. Adolf Brodsky, at the second, Miss Alice Esty was the vocalist.

The St. Oswald's Choral Society, entering on its second year, gave Bennett's "May Queen" in the Small Heath Assembly Rooms, on January 30, with a chorus of fifty voices and an orchestra of nineteen performers. The principal vocalists were Miss Carrie James, Miss Annie Hill, Mr. Samuel Fenn, and Mr. Edwin Garbutt, who gave a good rendering of their respective solos. The choruses were given with great precision and fine volume of tone. Mr. F. W. Benson conducted and Mrs. L. T. H. Hiorth accompanied.

Six performances of Mr. Festing Jones's operetta for children, "King Bulbous," were given, from the 6th to the 11th ult., by the children of St. Mary's Schools, Aston Brook, the last performance being added on account of the overflowing audiences. Mr. Tilt is to be congratulated on the excellence of the representations. A reproduction of a photograph of the principal characters appears in the current issue of the *School Music Review*.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Victoria Rooms were secured by the Bristol Royal Orpheus Glee Society for its annual ladies' night, on the 9th ult., for which all the tickets were sold several weeks before the event. The programme was of the customary varied nature, and included pieces never before performed by the Society—namely, J. Clippingdale's "The first violets," "Breathe soft, ye winds" (J. Baptiste Calkin), "My true love hath my heart" (specially written for and dedicated to the Society by Mr. C. Lee Williams), and "Harmony" (W. Beale). All the compositions were sung with that purity of voice, unity, precision, clearness of enunciation, correctness of phrasing, and exquisite tone shading, which have made this body of amateurs famous at home and in the metropolis. Mr. Braxton Smith and Mr. W. Thomas were the soloists. The conductor was, as usual, Mr. Riseley, who handed the baton to Mr. C. Lee Williams that he might direct the performance of four pieces from his pen.

The other recent choral concert was that given by the Bristol and Clifton Philharmonic Society on January 28, when Barnett's "Ancient Mariner" was brought forward, and the result was a remarkably good and spirited representation of the tuneful work under the guidance of Mr. E. Pavey. The soloists were Madame Ada Patterson, Miss Ada Bennett, Mr. Whitworth Mitton (who particularly distinguished himself), and Mr. Arthur Wills, who ably discharged their duties. Mr. E. Cook lent excellent service at the organ.

The second of Miss Lock's Chamber concerts took place at the Victoria Rooms, on the 20th ult., when Schumann's Pianoforte Trio in D minor (Op. 63) was played and a Suite (Op. 35) for strings from the pen of the Russian composer, Alexandre Glazounov.

The annual concert of the Thornbury Society of Gleemen took place on the 14th ult., when favourite glees and part-songs were well sung, under the direction of Mr. H. P. Thurston.

MUSIC IN CHELTENHAM.

(FROM OUR OWN CORRESPONDENT.)

A HIGHLY interesting and decidedly successful concert was given in the Assembly Rooms, Cheltenham, on the 7th ult., when Gounod's "Faust" was presented in cantata form by the new Philharmonic Society. If the performance was not a faultless one, it was distinctly creditable to all concerned, and there were times when a high level of artistic excellence was reached. The solos were in the capable hands of Madame Dorigo Phillips (*Marguerite*), Miss Alice Hare (*Siebel*), Mr. Gregory Hast (*Faust*), Mr. Charles Copland (*Valentine*), and Mr. Charles Tree (*Mephistopheles*), all of whom admirably discharged their arduous duties. A special word of praise is due to Mr. Charles Tree, who undertook at short notice to replace Mr. Archdeacon (absent on account of illness), and who acquitted himself with praiseworthy skill. The orchestra, under the able leadership of Mr. Lewis Hann, did splendid work throughout, and Mr. C. J. Phillips conducted with distinguished ability and foresight.

Mr. Edward Elgar's dramatic cantata "Caractacus" was the *pièce de résistance* at the second concert of the season given by the Cheltenham Musical Festival Society, in the Assembly Rooms, on the 13th ult. It speaks well for the enterprise of this veteran Society (now in its twenty-ninth season) when it brings forward so important and by no means easy a festival novelty as that written by Mr. Elgar for the Leeds Festival of last autumn. Special interest was centred in the performance by reason of its local associations—the scenes of the cantata being laid on the slopes of the Malvern Hills. The soloists were Miss Agnes Nicholls (a native of Cheltenham who is rapidly making her way), Mr. Charles Saunders, Mr. Henry Sunman, and Mr. Charles Knowles. Mr. Coleridge-Taylor's brilliant Orchestral Ballade in A minor was an attractive feature in the second part of the programme, which also included Mendelssohn's "Son and Stranger" Overture. The band (led by Mr. E. G. Woodward) and chorus, numbering together 250 performers, gave a good account of themselves, under the experienced conductorship of Mr. J. A. Matthews, who is to be congratulated upon a memorable concert.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Glee Singers gave their first concert for the season at the Antient Concert Rooms on January 30. The choir (about sixty voices), under the direction of Mr. Joseph Seymour, displayed all the qualities which won a victory at last year's Feis Ceoil, and was ably seconded by the solos of Madame Jeanie Rosse, Miss Victoria Delaney, and Mr. Walter Bapty. Dr. T. R. G. Jozé and Mr. Vincent O'Brien played accompaniments.

Dr. Smith's Glee Choir, which made its appearance on the 14th ult. at Rathmines Town Hall, consists of sixty carefully selected voices, under the direction of the conductor of the Dublin Musical Society. A selection of glees, &c., was given with admirable tone, nice judgment, and fine precision. The male voices were heard alone in "Banish, O maiden" (Lorenz), and the female voices in "O native music" (arr. by Smith). Mrs. Ward-Moriarty, Misses Kirk, Frengley, Sage, and Carnegie, with Messrs. Stone and Coade, contributed solos, and the accompaniments were played by the conductor, Dr. Joseph Smith.

The Royal Dublin Society's recital of chamber music, in the Society's Lecture Theatre, Kildare Place, on the 13th ult., included Brahms's String Quartet in B flat (Op. 67), Beethoven's "Kreutzer" Sonata, and Raff's Pianoforte Trio in C minor. The executants were Signor Papini, Messrs. Delany, Grisard, and Bast, with Signor Esposito at the pianoforte.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE fifty-fifth concert of the Norwich "Gate House" Choir took place in the Noverre Assembly Rooms on the 9th ult. A selection from Rossini's "Messe Solennelle" constituted the first half of the programme, the solos and concerted numbers being sung by Miss Stannard, Miss Annie White, Miss Constance Betts, Miss Howitt, Mr. H. J. Luckett, and Mr. J. T. Moffitt, all members of the choir. Under Mr. Kingston Rudd's careful beat, and resulting from his painstaking training, the different numbers received a commendable interpretation. Herr Ernst von Dohnányi made his first appearance before a Norwich audience and fairly electrified his hearers by his marvellous executive powers.

The Glee Club, established in connection with the voluntary choir singing at the nave services, held in Norwich Cathedral on Sunday evenings, gave its annual concert in the Noverre Rooms on the 10th ult. Under the tuition of Mr. H. J. Brookes, the members were enabled to sing several part-songs with commendable precision. Songs were contributed by Miss Lefroy, Mrs. Harry Francklin, Mr. S. Hemmings, and Mr. J. Manning, while Miss M. Lefroy played several violin solos in her usual finished manner. A pleasant innovation was the introduction of two movements from Mozart's Quartet (No. 12) and also a portion of a similar composition written by the conductor, Mr. H. J. Brookes, both being very capably rendered.

The annual concert under the auspices of the Kirkley Madrigal Society took place in the Public Hall, Lowestoft, on the 9th ult., when the members rendered several part-songs and madrigals in a manner highly creditable to themselves and to Mr. P. Chignell, their conductor. Miss Margaret Cooper and Mr. Walter Driver contributed songs, and Mr. A. C. Kemp accompanied.

The North Walsham Amateur Musical Society gave a performance of Handel's "The Messiah," on the 8th ult., conducted by Dr. Horace Hill. The principals were Madame Blanche Powell, Miss Edith Nutter, Mr. Murray Rumsey, and Mr. F. B. Randalow. Mr. H. J. Brookes was the leader of the band and Mr. Frank Hill and Mr. J. Dixon presided at the pianoforte and harmonium respectively.

Cowen's "Rose Maiden" was the work selected by the Bungay Choral Society for its annual concert on the 8th ult. The work had been carefully rehearsed under Mr. W. Harvey, with the result that the choruses went with precision. The solo quartet comprised Mrs. Harvey Thomas, Miss Leila Kembell, Mr. Franchiss, and Mr. Pratt. The band was led by Mr. F. W. B. Noverre and Mr. R. Price gave great satisfaction as a solo violoncellist.

The Hunstanton Musical Society gave a satisfactory rendering of Cunningham Woods's cantata "King Harold" on January 30, conducted by Mr. W. A. Montgomery, the band being led by Mr. A. H. Hackney. The principal vocalists were Mrs. Ashworth and Mr. Gwilym Evans, while Mr. W. H. Leslie contributed several violin solos. The chorus did its share of the work most creditably.

A Society which can print "ninety-sixth concert" on its programme certainly shows signs of vigorous health. This the Norwich Philharmonic Society was able to do on the 13th ult., when the first concert of the present season was given. Romberg's Symphony in E flat, Beethoven's Symphony (No. 2), and two movements from Mozart's Clarinet Quintet were played, under the able direction of Dr. Horace Hill, who is so ably seconded by Mr. F. W. B. Noverre as leader.

The Beccles Choral Society gave a performance of "Elijah" on the 13th ult. The band (led by Mr. W. A. Tuddenham) and chorus numbered about 100 performers. Mr. Warder Harvey conducted and Mr. C. H. Duffield presided at the organ. The principal vocalists were Miss Winifred Wynne, Miss Alice Long, Mr. Vivian Bennetts, and Mr. Edwin Webster.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON January 23 (too late for notice in the February number of THE MUSICAL TIMES), the much debated

question whether the McEwan Hall is suitable for vocal concerts was triumphantly solved by Mr. Kirkhope's choir. This magnificent body of singers was in its very best form, and the result was a concert which eclipsed anything of the kind heard in Edinburgh during this generation. The "Walpurgis Night" was rendered with due breadth and dignity; the melodious, the massive, and the delicate passages had a new beauty added to them by the quality, unanimity, and freedom of the chorus. Miss Alice Jaxon, Miss Elsie Macmillan, Mr. Iver McKay, and Mr. George Fergusson were the soloists. The performance of Schumann's "Faust" (Part 3) was no less distinguished, and the choir is now to take one step forward towards its high destiny by undertaking two Bach cantatas for its next concert.

Mr. Moonie's choir more than fulfilled, on the 10th ult., the high promise it held out at its two previous annual concerts. The quality of the fresh young soprano voices in itself distinguishes this choir from the others in the city and offers a rare treat to enthusiasts about choral singing. A model rendering of Mendelssohn's "As the hart pants" was followed by Elgar's "Banner of St. George" and by Cowen's "Sleeping Beauty." It is impossible to give the choir too much praise for their care, energy, and well-directed enthusiasm. Mr. Moonie may well be proud of his singers. The band, under Mr. Dambmann, did excellent work.

At the ninth orchestral concert, on the 18th ult., Ernst von Dohnányi "came, saw, and conquered" the Edinburgh public, and at his own recital, in the Music Hall, on the 18th ult., he gave a fuller exposition of his claims to stand among the greatest of contemporary artists.

Messrs. Paterson's twelfth series of orchestral concerts has been in every way successful, and Mr. Paterson in his annual statement was able to show an encouraging financial report.

The Philosophical Institution closed its season, on the 14th ult., by a chamber concert, under the direction of Miss Clara Lichtenstein, who, with the assistance of Mr. Dace and Mr. Colin McKenzie, gave works by Schumann (Andante for two pianofortes), Liszt, Schütt, and Smetana. The vocalist was Mr. Hedmond, who was most cordially received.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Choral and Orchestral Union concert was the means of bringing Herr von Dohnányi to Glasgow on January 31. The occasion was the eleventh orchestral concert of the series, and it need hardly be said that the young Hungarian pianist achieved a phenomenal success. The new-comer played Beethoven's G major Concerto, his reading of which was remarkably fine, and confirmed his claim to rank amongst the foremost pianists of the day. In the symphony of the evening—Schumann's D minor—as in the accompaniment to the concerto, the band, under Mr. Bruch, earned high praise. Sir Alexander Mackenzie's Scottish Rhapsody, No. 2 ("Burns"), again gave much pleasure to the audience. At the popular concert, on the 4th ult., a couple of novelties found place: Mr. J. B. McEwen's "Overture to a Comedy" and a Serenade for wind instruments from the pen of Richard Strauss. The overture contains many bright and lively passages, and the composer must certainly be encouraged to "go on and prosper." Mr. Sons excelled in Henschel's Ballade for solo violin and orchestra, and the programme otherwise included Beethoven's "Pastoral" Symphony. Madame Marian McKenzie was the vocalist.

The programme for the twelfth classical concert was entirely choral, and musicians were again grateful for the opportunity of renewing acquaintance with Dr. Villiers Stanford's "The Revenge." The Glasgow Choral Union and the Scottish Orchestra sang and played with admirable effect, and Mr. Joseph Bradley conducted in his usual careful manner. "The Revenge" was followed by the first concert performance of Mr. Hamish MacCunn's opera "Diarmid." The solos were entrusted to Miss Kirkby Lunn, Madame Marie Duma, Mr. Philip Brozel, and Mr. John Sandbrook, and each and all heroically passed through their ordeal. Mr. MacCunn himself conducted,

Mr. Bradley having piloted the choir through the various rehearsals.

The last classical concert for the season took place on the 14th ult., when Mr. Bruch and his orchestra gave, in almost every respect, a very satisfying reading of the "Eroica" Symphony. Excellent performances also fell to the lot of Saint-Saëns's symphonic poem "Phaëton" and to Berlioz's "Carnaval Romain." The vocalist of the evening was Madame Tirzah Hamlen Ruland. The usual "plebiscite" programme was submitted at the last popular concert on Saturday evening, the 18th ult. Once more Schubert's "Unfinished" Symphony headed the list with a voting power of 439 votes. Dvorák's symphony, "From the New World," Beethoven's "Pastoral," the "Tannhäuser," and "Leonora" (No. 3) Overtures, Grieg's "Peer Gynt" Suite (719 votes), and Delibes's "Sylvia" Ballet had each and all high places in the poll—one method, certainly, of discovering what the popular taste really is, and a plan which has, moreover, been faithfully carried out in Glasgow for many years.

At the third and concluding concert for the season of the Greenock Choral Union, on the 9th ult., Mr. W. T. Hoeck, the Society's enterprising conductor, introduced Mr. S. Coleridge-Taylor's setting of Longfellow's "Hiawatha's Wedding-Feast," this being its first performance North of the Tweed. The work ought to appeal to societies seeking a novelty by reason of its engaging devices, shared in alike by both choir and orchestra. The "Golden Legend" was received with all the cordiality due to an old friend. The soloists, Miss Thudichum, Miss Elmslie Cran, Mr. William Green, and Mr. Watkin Mills, acquitted themselves admirably. A contingent from the Scottish Orchestra had charge of the accompaniments and Mr. Hoeck was in full sympathy with Sullivan's ever popular work.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two concerts have been given by the Philharmonic Society during the past month, that of the 7th ult. being distinguished by the production of "The Water Lily," one of the latest compositions of the conductor, Mr. F. H. Cowen. The work itself is extremely beautiful and received a fair measure of justice at the hands of the chorus. The principals were Miss Palliser, Madame Marian McKenzie, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. R. W. Lee, the latter an excellent local vocalist. The orchestral work was, as is usual with the Philharmonic band, of the best, and the directorate of the Society is to be congratulated upon introducing to its subscribers so deserving and poetic a cantata as that under notice.

The Musical Society gave, on the 16th ult., Mendelssohn's "Hymn of Praise," under Mr. F. H. Crossley, who also conducted Cowen's "St. John's Eve" at Newton-le-Willows, on the 1st ult., and Stanford's "Revenge" at Warrington a week later.

The works taken in hand by Dr. C. T. Reynolds at Birkenhead have been Sullivan's "Prodigal Son" and Mendelssohn's "Christus," which is believed hereabouts to have been originally intended for the Liverpool Philharmonic Society. The same conductor has introduced Dvorák's "Stabat Mater" to his Oswestry patrons, and Mendelssohn's "Loreley" and Gounod's "St. Cecilia" Mass to the less remote district of Runcorn.

The Orchestral Society played Mozart's Symphony (No. 35) in D (Köchel, No. 385), under Mr. Rodewald, at the City Hall, on January 28, with a delightfully delicate appreciation of extreme light and shade, and a pretty *Scherzo* from Mr. Courvoisier's Symphony in C was directed by the composer. A new and evidently vigorous orchestral society has been brought into existence by Mr. H. Jennings, himself a respected member of the city staff, under the style of the Municipal Officers' Guild, and its forty performers did credit to themselves at St. George's Hall on the 8th ult.

The third concerts of Mr. Schiever's and Mr. Lawson's chamber series, given respectively on January 31 and the 17th ult., furnished proof of the happily growing taste for refined orchestral music in this city.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the third of the Harrison concerts (the 1st ult.) the purity of tone of the higher notes of Miss Alice Esty's voice was very refreshing to ears wearied by the hysterical vibrato and simulated passion of French vocalisation; but popular as Miss Clara Butt is, and with such a wonderful organ must be, she is scarcely judicious in her selection of songs. Schubert's "Wanderer" severely tests a contralto in the most dangerous register, and Blumenthal's "He giveth His beloved sleep" was a little out of place after "The little grey fox" of Maud Valérie White. The violin and pianoforte playing of Mr. William Henley and Miss Ilona Eibenschütz were the salt of a programme further diversified by the pleasant quartets of the Georgian glee party.

At the Royal College several open practices have been given lately; one evening being devoted to a delightful recital of Mendelssohn's wonderful "Midsummer Night's Dream" music with complete orchestra, and another to a display of solo singing and playing of excellent promise; especially remarkable being the progress of a young violinist, Margaret Challenor, and the performance of Schumann's "Symphonische Etuden" by Miss Néruda's pupil, Helen Brown.

Although more than a month has passed since the first performance here of Mr. Cowen's "Ruth," it is impossible to leave unnoticed the pastoral charm which so pleasantly characterises a great part of the work and indissolubly unites it to the simple tale unfolded. As I confidently anticipated, the songs of the gleaners and of the harvest home were received with excitement; and the warm thanks which the conductor gave to the choir were thoroughly earned by the enthusiasm thrown into the interpretation of the choral strains. Of the orchestral performances of the month no praise could be too high. The third and fourth symphonies of the greatest of all orchestral masters were never better rendered; and, in spite of Mr. Cowen's evident and almost obstinate reluctance to appropriate the applause of a crowded audience as a tribute to himself, he was, after the C minor Symphony, compelled repeatedly to acknowledge the long-continued cheering. On the 2nd ult. Mr. Brodsky repeated, with even increased vigour and refinement, the extraordinarily difficult Violin Concerto of Tschaiikowsky, which he introduced here last season. No pianist is more warmly welcomed in Manchester than Mr. Borwick; but few of the listeners were quite prepared for the depth of expression which he threw into the Schumann Concerto, or for the skill and exquisite delicacy whereby he enlivened the many variations with which Grieg embellished the somewhat lugubrious air which forms the theme of his so-called "Ballade."

The performance of "Elijah," on the evening of the 16th ult., was in every respect excellent; but chiefly remarkable for the capital singing of the choir. All the more important choruses—and which of them is not important?—were given with enthusiasm and good judgment; the distinctness of enunciation being specially noteworthy and highly to the credit of Mr. R. H. Wilson, the choir director. Who, looking at the crowded hall, could prate about the decadence of Mendelssohn? What a pity that Englishmen so love his music! The principals were Miss Mabel Berrey—whose voice is gaining strength—Miss Ada Crossley, Mr. Hirwen Jones, and Mr. Santley; and very efficient aid was rendered by members of the choir—Mrs. Pashley and Mrs. Tonge, Mr. Holt and Mr. Richardson. The services rendered by Mr. Fogg at the organ could hardly be over-estimated, the force was always sufficient without being obtrusive.

For the concert on the 23rd ult. the "Pastoral" Symphony is announced; and Mr. Carl Fuchs will be the violoncello soloist.

Mr. Max Mayer, who for many years has persistently struggled to stimulate a taste for classical chamber music, brought to his second concert, on the 8th ult., not only Miss Wietrowetz and Mr. Hugo Becker to aid him in Beethoven's C minor violin and pianoforte duet (Op. 30), in the early work in F major for pianoforte and violoncello of Richard Strauss, and in Dvorák's Trio in F minor (Op. 65), but also an able interpreter—Mr. Leonard Sickert—of the *Lieder* of Brahms and Schumann. And

in the same hall Mr. Brodsky, on the 15th ult., concluded the third series of those meetings, the proceeds of which are generously devoted to the encouragement and prolongation of their studies of the most promising pupils of the College. The programme included Mendelssohn's E minor Quartet and Brahms's E flat Trio (Op. 40), with Miss Néruda (pianoforte) and Mr. Paersch (horn); and fittingly concluded with a most finished performance of the great Beethoven Septet.

The concert of Dr. Watson's Vocal Society was very successful and well attended on the 8th ult., in spite of at least two other attractions, one of which demands notice. It is a source of great gratification that not only have we in the centre of the city regular orchestral performances of unsurpassed merit, but that Mr. Cowen's influence is well felt even in the surrounding districts, and especially in North Manchester, where a young band has sprung up under his presidency; and, under the direction of Mr. Charles Taylor, is already capable of doing good work and promising better achievement as the result of zealous and untiring labour.

Mr. Pyne's organ recital programme on the 11th ult. included Bach's Toccata and Fugue in F, an Andante by Paul Devred, H. Smart's "Marziale" in C, and some smaller pieces.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

A VERY interesting and highly creditable performance of "The Messiah" took place on January 26, in Durham Cathedral, under the direction of Dr. Armes. A chorus of some 250 voices was drawn from St. Hilda's Female Training College, Beds Male Training College, the Dunelm Choral Society, the Durham University Choral Society, and the Durham Cathedral Old Chorists' Association, assisted, of course, by the present members of the Cathedral choir. The orchestra consisted chiefly of members of the Durham Amateur Orchestral Society, with Mr. Arthur Wallerstein as leader. The soloists were Masters Dixon and Lisle, and Messrs. Jackson, Macdonald, Peacock, and Duncanson, all members of the Cathedral choir, and the Rev. Canon Bennett presided at the organ. It is estimated that over 7,000 persons were present on the occasion, and such was the success of the performance that opinions were expressed on all sides that periodical renderings of popular oratorios in the Cathedral, under somewhat similar conditions, would meet a decided want in the locality.

The Sunderland Amateur Orchestral Society gave its first public concert in the Victoria Hall, Sunderland, on January 24, under the direction of Mr. C. Francis Lloyd. The programme was rendered in such a manner as to more than justify the formation of the Society. The vocalists were Mrs. Whatford, Miss Sara James, Mr. Whatford, and Mr. W. Tone Allen.

One of the most enjoyable concerts ever given by the Middlesbrough Musical Union took place in the Town Hall, Middlesbrough, on the 1st ult., when the programme was entrusted to the Hallé Orchestra, in conjunction with the Musical Union Choir. Mr. Cowen's setting of Collins's "Ode to the Passions," produced at the last Leeds Festival, received a most praiseworthy rendering. After the performance of his Ode, Mr. Cowen, who conducted, received quite an ovation.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Nottingham Philharmonic Choir gave a performance of Barnett's "Ancient Mariner" and Bridge's "Flag of England," on January 26. The artists were Miss Gertrude Drinkwater, Miss Janet Spicer, Mr. W. R. Maxwell, and Mr. Ivor Foster. The chorus work needs more than a passing word of praise and reflects the greatest credit on the conductor, Dr. Horner.

At Derby, on January 27, Harold Henry's Orchestra Society gave its first concert of the season. A feature of the concert was a Romance for full orchestra (MS.) from

Mr. Henry's own pen, conducted by the composer, which received a hearty reception and showed evidences of the composer's rich vein of melody and ease in orchestration. The soloists were Miss Alice Ward and Mr. Edwin Thorpe, a violoncellist of far more than average ability. Mr. Sadler was leader and accompanist and Mr. E. M. Barber conducted.

Mr. Henry J. Wood appeared in a new rôle on the 6th ult., when he gave a lecture, "On Singing as an Art," to a closely packed audience in the University College. Mr. Wood dealt with the means for producing sound, which resulted in a carefully studied paper on the anatomy of the vocal organs. Mr. Wood had arranged a most attractive programme of songs in Russian, Danish, French, German, Italian, and English, which were artistically rendered by Mrs. Wood and Mr. Louis Fröhlich, two pupils of whom Mr. Wood is justly proud. Mr. Wood's setting of "The sea hath its pearls," a charming song, was sung *con amore* by Mr. Fröhlich, and received a hearty ovation.

On the following afternoon Mr. Wood gave a second lecture, "On the Cultivation of the Singing Voice." This proved to be a continuation of the previous one, but was more interesting, as it dealt so much more directly with the subject of singing. In treating of "breathing," Mr. Wood supports the Italian or costal system, and leaves the clavicular and diaphragmatic methods to take care of themselves. Much emphasis was laid upon the duties of the tongue and lips as well as the palate, and the art of correct enunciation, phrasing, and rhythm were also admirably dwelt upon. As in the former lecture, an admirable programme was rendered in refined style by the same vocalists, accompanied by the lecturer in a manner deserving the highest praise.

On Tuesday, the 7th ult., the Nottingham Glee Club was responsible for a very agreeable entertainment, when the Nottingham Glee Quartet rendered part-songs in a most efficient manner. "Breathe not of parting," an arrangement from Mendelssohn, by Mr. J. Adcock, was performed for the first time and met with a hearty reception. The vocalists were Mr. Jack Robertson and Mr. Arthur Lakin, and Mr. G. F. Johnson contributed two violin solos.

The chief feature of the Sacred Harmonic Society's concert, on the 9th ult., was a performance of Sullivan's "Martyr of Antioch." The artists were Miss Esther Palliser, Miss Ada Crossley, Mr. Lloyd Chandos, Mr. Peterkin, and Mr. Radford. The chorus did its work magnificently and gave a very fine rendering of the unaccompanied funeral anthem, "Brother, thou art gone before us." The band, under Mr. H. J. Wood, executed its work in a manner calling for great praise.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Sheffield Male Glee and Madrigal Society gave a successful concert in the Albert Hall on January 30. The members sang with admirable precision, finish, and tone Beale's madrigal "What ho! what ho!" "The Tyrol" (Thomas), "Come, bounteous May" (Spofforth), "The long day closes" (Sullivan), and "Crowned with clusters" (Mellon). Associated with the Society were the Meister Glee Singers, Madame Alice Gomez, Mr. Hollmann, and others. Mr. J. A. Rodgers conducted.

The Rotherham Choral Society performed Parry's "Job" and Sullivan's "Golden Legend" on the 7th ult., under the direction of Mr. T. Brameld. In submitting two such exacting works the Society taxed its members severely, but they emerged from the test with much credit to themselves and their conductor. The chorus-singing in "Job" was in the highest degree praiseworthy. The choral portions were splendidly given—vigour, attack, phrasing, and unanimity being alike admirable. In the "Golden Legend" these qualities were again evident, and for a fine rendering of "O gladsome light" the choir was persistently encored. The orchestra accompanied both works in capable style. The principals were Miss Margaret Coomber, Miss Lilian Hovey, Mr. Tom Child, Mr. Joseph Lycett, and Mr. David Hughes.

The St. John's (Abbeydale) Choral Society performed

Haydn's "Creation," on the 22nd ult., under Mr. G. A. Leed; and the same work was given, on the 27th, by the Attercliffe Zion Choral Society, under the direction of Mr. W. W. Chisholm.

A choral society has been formed in Eyam (Derbyshire) with Mr. J. W. Froggatt as conductor. Judging by the success of its opening concert, at which Stainer's "Daughter of Jairus" was performed, the organisation will prosper.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

In Leeds there have, during the past month, been two concerts of more than local interest. On the 1st ult. two of the most promising of young artists made their first appearance in Yorkshire at one of the Leeds Subscription concerts. The violinist, Miss Leonora Jackson, reflected the spirit of her master, Joachim, most faithfully in the great Chaconne. Ernst von Dohnányi, on the other hand, revealed a temperament of his own in his pianoforte solos, and the respective qualities of the two were strongly contrasted in the "Kreutzer" Sonata. Miss Ada Crossley was the vocalist. On the 8th ult. the Leeds Choral Union gave a concert performance of Mancinelli's opera-cantata "Hero and Leander." Considering its many difficulties it was most creditably done, under Mr. Benton's direction, the soloists, Miss Esty, Miss Hovey, Mr. William Green, and Mr. Daniel Price, proving thoroughly efficient, if hardly physically equal to the strain placed upon them. The band and chorus, if not note-perfect, got through their task without disaster. Another "Hero and Leander," the less ambitious but thoroughly artistic cantata by Dr. C. H. Lloyd, was given by a suburban society connected with St. Chad's Church, on the 6th ult. The programme also included Mr. MacCunn's "Lord Ullin's Daughter," both being conducted by Mr. H. Percy Richardson, while the solo parts were taken by Miss Lily Pearce and Mr. John Browning. Mr. Richardson is a Bach enthusiast, and his enthusiasm has taken practical shape in a series of four recitals devoted exclusively to the famous "Forty-eight." Historical and analytical comments were furnished by the vicar of St. Chad's, the Rev. W. H. Stables, and by the Rev. W. F. Moulton, both amateurs well qualified for their task. It was as gratifying as it was certainly surprising to find that Leeds could furnish a fair-sized audience for what was calculated to prove "caviare to the general." On January 28 a very enjoyable chamber concert was given by Messrs. Elliott and Fawcett (violins), Haigh (viola), J. and C. Walton (violoncellos), and N. H. Bell (pianoforte). Schubert's String Quintet in C (Op. 163), the fifth of Beethoven's "Lobkowitz" Quartets, and the well-known Pianoforte Quartet by Rheinberger, in E flat, were thoroughly well played, the *ensemble* being particularly good. Concerts given by Mr. Tom Child, a local tenor, on the 10th ult., and by Miss Hattersley, a promising young violinist, on the following day, both possessed features of some interest.

At Huddersfield, on the 14th ult., the Rhondda Male-Voice Choir and the brilliant organist, Mr. W. S. Hoyte, provided the chief features of a miscellaneous programme. The Halifax Choral Society, being in debt, gave an economical concert on the 9th ult., the programme being supplied entirely by members of the Society. Though not calling for any criticism, it is satisfactory to learn that the attendance was good, so that it is to be trusted the result will be of material help to this excellent Society. A new series of chamber concerts has been begun at Halifax by Mr. H. F. Webster. At the first concert, on January 25, an interesting feature was a M.S. pianoforte quartet in C minor, by a local musician, Mr. H. van Dyk, a work that is well written for the instruments, shows considerable melodic power, and is concise and free from laboured effects.

At Bradford, the subscription concert, on the 10th ult., at which Miss Wietrowetz and Mr. Leonard Borwick appeared, and a chamber concert, given on the 17th ult. by Miss Ethel Cross, a local pianist, deserve mention. On the 11th ult. the Bradford Permanent Orchestra gave an interesting programme, including several popular orchestral classics.

At Harrogate there was, on the 10th ult., a joint musical service, in which six of the church choirs of the town took part, numbering altogether about 200 voices, under Mr. C. L. Naylor's conductorship. The anthems were Dr. E. W. Naylor's "Behold, God is great," and "Round about the starry throne" ("Samson").

At a time when municipal orchestras are so much in the air, it is encouraging to find private and voluntary effort accomplishing as much as has been done by Mr. G. H. Hirst at Dewsbury, where the local Orchestral Society gave, on the 7th ult., a concert, to which Mr. Edward German's presence and assistance lent a special interest. His influence over an orchestra was shown by extraordinarily spirited performances of selections from his music written for "As You Like It," "Much Ado about Nothing," "Romeo," and "Henry VIII.," together with a delightful Suite for flute and pianoforte. Mr. Walton's violoncello solos and songs by Miss Frood and Mr. Blagbro, a highly finished vocalist, were among the features of this excellent concert.

At Keighley, on the 7th ult., a "Carrodus concert" was given, and in nowise belied its name, for no fewer than seven "Carrodi" took part. On the 3rd ult. a concert was given at York by Miss Lottie Hopkins, a local soprano.

The Ripon Choral Society gave Mendelssohn's "St. Paul," on the 7th ult., the Rev. F. H. Taylor conducting for the last time, having resigned his precentorship at the Cathedral on his preferment to a country vicarage. The principals were Miss Bishop, Miss Brooke, Messrs. Fallas and Senior, and the performance seems to have been an admitted success.

The Cleckheaton Orchestral Society, a very promising institution, gave a concert on the 6th ult., Mozart's G minor Symphony being very creditably played under Mr. Stott's direction, while the brilliant violin playing of Mr. Weist Hill was a noticeable feature of the programme.

On January 31 "The Messiah" was given by a fairly large choir in the Queen Street Chapel at Scarborough, under Mr. H. Hill's conductorship, the principals being Miss Bishop, Madame Cawley, Messrs. Raper and Peckett. On the same date a miscellaneous concert, by the Hull Vocal Society, the programme of which included an interesting series of compositions belonging to the golden age of English music, may be recorded. It would seem, however, that the musical aspirations of Scarborough are not satisfied by ordinary concerts, nor even by a pier band, for it is proposed that there should be a musical festival in the town, and, as the result of a preliminary meeting, arrangements are being made for the enterprise. The "Hymn of Praise" was given, on the 14th ult., by the Selby Choral Society, Mr. Tom Foster being the conductor and Miss Agnes Nicholls, Miss Lee, and Mr. Edward Kemp the principal vocalists.

The annual general meeting of the Choir Benevolent Fund was held at the Chapter House, St. Paul's Cathedral, on the 7th ult., Mr. Calkin Lewis in the chair. A number of representative members from Metropolitan and provincial choirs were present. The report read by the secretary indicated the continued prosperity of the Fund and referred to a highly successful Festival held at Windsor during the year, to an increase of payments out of the "Sick and Infirm Fund," and to a recent satisfactory valuation of the funds of the Society. The committee of management and secretary are to be congratulated on their prudent and efficient control of this excellent Society. Its claims and benefits cannot be too warmly commended, not only to the organists and lay-clerks of the cathedral and collegiate establishments throughout the country, but also to the consideration of the governing bodies of these establishments, who may naturally be supposed to show an interest in the well-being of those who take so important a part in the due and efficient rendering of the musical services of the Church.

DISTINCTION was given to Mr. Elderhorst's ninth chamber concert at the Steinway Hall, which took place on the 1st ult., by the first performance in London of Dvorák's String Quartet in G (Op. 77), which was effectively interpreted by Messrs. Elderhorst, Kornfeld, Hobday, Whitehouse, and Claude Hobday. The first

movement, *Allegro con fuoco*, is extremely melodious and picturesque, the *Scherzo* and its trio are thoroughly Slavonic in idiom, the *Andante* possesses fascinating grace and expressiveness, and the *Finale* is spirited and engaging. French music dominated the programme of Mr. Elderhorst's tenth chamber concert, on Tuesday evening, the 7th ult., which was opened by M. Camille Chevillard's Sonata in G minor for pianoforte and violin (Op. 8), not previously heard in London, and played on this occasion in an effective manner by the composer and M. Rivarde.

THE Victoria Madrigal Society does well to combine choice examples of unaccompanied part-music by the old masters with those of the modern school. At the concert at St. Martin's Town Hall, on the 9th ult., the choir sang with commendable steadiness Morley's "My bonny lass," Walmisley's "Sweete flowers," and Weelkes's "As Vesta was," all the chief points being brought out with excellent effect. Good performances were also given of Mendelssohn's "O hills, O vales," Pearsall's "Shoot, false love," Walter Macfarren's "You stole my love," and a pleasant new madrigal by Dr. Murray, "In the blush of eventide." Vocal solos were contributed by Mdle. Bué, Mr. Herbert Emlyn, and Mr. Montague Borwell. Mr. Ellie Marx played violin pieces, and Dr. G. Stanley Murray conducted with much spirit.

MR. WILLIAM NICHOLL was supported by several well-known artists at his concert at St. James's Hall, on January 30. With his customary charm of voice and style this popular tenor rendered Dvorák's "Songs my mother taught me," the Scottish ditty "Willie's gane to Melville Castle," and other pieces. Miss Catherine Murray (a contralto who sang with much refinement the romance from "Gioconda"), Miss Ethel Bevans, Mrs. Helen Trust, and Mr. George Thorp were also among the vocalists. Mr. Georg Lieblich, the pianist, played Chopin's Ballade in G minor, and Mr. Joseph Ivimey satisfactorily interpreted on the violin Wieniawski's "Légende."

A MOST successful chamber concert (the first of the present series) was given by Messrs. F. Lewis Thomas and Norman Bath at the Co-Operative Hall, Bromley, Kent, on Thursday evening, the 9th ult., when the following programme was performed before a large audience: Schumann's Quartet in E flat major (Op. 74) for pianoforte, violin, viola, and violoncello, Grieg's Sonata (Op. 13) for pianoforte and violin, and Haydn's String Quartet (Op. 76, No. 4). The concert-givers were assisted by Mr. Druan Bath (second violin), Mr. E. Tomlinson (viola), and Mr. Tennyson Werge (violoncello). Vocal pieces were also contributed by Madame Kate Cove.

THE London Sunday School Choir held its annual Festival at the Albert Hall, on the 18th ult., when anthems and choruses were sung with spirit and expression by a choir of a thousand voices conducted by Mr. George Merritt. The rendering of Maunder's "Praise the Lord, O Jerusalem," and of "Achieved is the glorious work" ("Creation") specially commanded approval. The London Sunday School Orchestra, under Mr. David M. Davis, played several pieces. Songs were contributed by Miss Esther Palliser and Mr. Ben Davies, Miss Gertrude Lester successfully gave violin solos, and Mr. Horace G. Holmes presided at the organ.

A CONCERT was given on the 11th ult., at the Vestry Hall, Hampstead, by the students of the Primrose Hill School. Considerable indication was manifested of the careful training which the students had received at the hands of their able teacher, Miss Lavinia Conder. The choice of music selected for performance was generally of a high standard. The interest of the concert was increased by the professional assistance rendered vocally by Mr. Vivian Bennetts and Miss Hamilton Smith, and by Miss Olive Kennett's admirable recitations, which were very warmly encored.

MR. HOMER LIND, most favourably known in London by his embodiment of *Beckmesser* in "Die Meistersinger," gave a recital of German songs, on the 10th ult., at the Queen's (Small) Hall. He was ably assisted by Miss Maud Powell and Mr. Herbert Parsons, whose violin and pianoforte playing provided agreeable variety.

MADAME HANKA SCHJELDERUP, the pianist and vocalist, at her concert at St. James's Hall, on the 1st ult., maintained the favourable impression she created on preceding occasions. Although her ability was again more marked as a player than as a singer, she sang with much brightness Delibes's "Les Filles de Cadix," and did justice to some Norwegian folk-songs. In Chopin's Fantaisie in F minor, and compositions by Liszt, Schumann, and Grieg, neat and tasteful execution was manifested in a high degree.

THE fifteenth concert of the Borough of West Ham Choral and Orchestral Society took place on the 8th ult., in Stratford Town Hall, when an excellent performance of Handel's "Samson" was given by a choir and band of 120 performers. The soloists were Miss Amy Sargent, Miss Edith Hands, Mr. James Gawthrop, and Mr. Arthur Barlow. Mr. D. Caldwell played the trumpet obbligato, Mr. G. B. Gilbert presided at the organ, and Mr. W. Harding Bonner was an efficient conductor.

THE appointment of musical director to the Pavilion and Gardens, Buxton, Derbyshire, has been offered to, and accepted by, Mr. Churchill Sibley. A fine orchestra and military band will be placed under his exclusive control, and opportunity will be afforded for the performance of the highest class of music. Mr. Sibley has conducted many works by English composers, and he will doubtless not overlook the claims of English music in the formation of his programmes.

AFTER twenty-one years of indefatigable and self-sacrificing work as organist and choir-director at the Church of SS. Michael and All Angels, Ryde, Miss Margaret Fowles is about to send in her resignation of the post. This news will be received with much regret by Miss Fowles's large circle of friends. Miss Fowles was the founder (or foundress) of the Ryde Choral Union in 1874, and she was also its conductor for twenty years.

A FINE performance of Mendelssohn's "Elijah" was given in the new concert hall of the Battersea Polytechnic by the Choral Society, conducted by Dr. Dunstan, head of the music department, on the 11th ult. Mr. Daniel Price, who was in excellent voice, sang the part of the Prophet, the other principal vocalists being Madame Edwardes, Miss Adelaide Lamb, and Mr. Sinclair Dunn. Miss Mary Thomas and Mr. Stokoe accompanied.

THE Clapton Philharmonic Society, recruited from the church choirs of the neighbourhood, gave a very excellent performance of Stainer's "Daughter of Jairus" and Sullivan's Te Deum on the 1st ult., in Stamford Hill Congregational Church. Miss Ethel Winn, Mr. Albert James, and Mr. Donald King rendered the solos, and Mr. John Jeffreys presided at the organ. Mr. Arthur Roby was an efficient conductor.

DR. WILLIAM LEMARE delivered a highly interesting lecture on "Glees and Glee Writers," at the Bermondsey Settlement, on the 11th ult. The musical illustrations were admirably rendered by Miss E. M. Lemare, the Misses Godden, the members of the Bermondsey Settlement Glee Society, and the gentlemen of All Saints' choir, Leyton.

AN excellent performance of Aspa's attractive "Gipsy Cantata" took place in the Public Hall, West Norwood, on the 6th ult., with scenic accessories and with the aid of an efficient orchestra. Mr. John B. Gasmann conducted the work, which gave general satisfaction and pleasure to an appreciative audience.

AN error, due to a *lapsus calami* on the part of a correspondent, appeared on page 90 of our last issue in reference to the formation of a permanent orchestra in Dublin. For "thirty-four," read "thirteen or fourteen rehearsals are to be held before any concert is given."

MR. F. A. W. DOCKER gave an interesting lecture on "The History of the Oratorio," with vocal and instrumental illustrations, at the Vestry Hall, Little Russell Street, Bloomsbury, on the 14th ult.

A SUCCESSFUL concert was given at the Birkbeck Institution, on the 8th ult., by the violin classes, under the able direction of Mr. G. A. Parker.

MR. EDWIN O. SACHS has been appointed architect and technical adviser to Covent Garden Theatre in connection with the structural and mechanical features of stage mechanism.

DR. W. J. TREUTLER read an interesting and erudite paper on "Music in relation to man and animals," before the Musical Association, at the Royal College of Organists, on the 14th ult.

FOREIGN NOTES.

ANTWERP.—Preparations are going forward to celebrate in a worthy manner the approaching tercentenary of the birth of one of Antwerp's greatest sons—viz., Van Dyck. Musical art will be represented in the festivities by a cantata specially written for the occasion by M. Peter Benoit, the veteran director of the Conservatoire, who also wrote the cantata for the Rubens festival in 1877.

CARLSRUHE.—A new lyrical drama by Franz Servais, entitled "Ion," was brought out, for the first time on any stage, at the Court Theatre, on January 29, under Herr Mottl's direction, with good success. The subject of the piece is taken from Greek mythology, while the music is constructed, with much ability and some originality, particularly in the orchestration, on Wagnerian lines. On the 19th ult. the *personnel* and orchestra of the Court Theatre gave a performance of Berlioz's "Les Troyens," at the Mannheim Hof-Theater, where the work had not been given before, Herr Felix Mottl being the conductor.

COLOGNE.—The first performance in Germany of Goldmark's new opera, "Die Kriegergefangene," took place at the Stadt-Theater, on the 2nd ult., when the interesting and melodious work was received with much favour, both by the public and the leading organs of the press.—An enthusiastic reception was accorded, at the seventh Gürzenich concert, last month, to Fritz Volbach's ballad for chorus, soli, and orchestra, "Page and King's Daughter," under Dr. Wüllner's direction. Herr Volbach—the highly esteemed conductor of the Mayence Liedertafel—was a gratified and much applauded witness of the performance.

DRESDEN.—The opera "Der Cid," by Peter Cornelius, was produced for the first time at the Royal Opera, on January 27, under Capellmeister von Schuch's direction, and received with much favour by a numerous audience. The posthumous work of the gifted composer of "Der Barbier von Bagdad" is likely to maintain itself in the *répertoire* of the Opera for some time.

EISENACH.—The Beethoven Concert given, on January 29, by the Meiningen orchestra, with the co-operation of the united Meiningen and Eisenach Choral Societies, was rendered memorable on account of the demand for tickets having been such that two performances had to be given, one in the afternoon and a repetition in the evening. The programme included the Ninth Symphony, the "Leonora" Overture (No. 3), and the Violin Concerto, the latter interpreted in superb style by Professor Joachim. Herr Fritz Steinbach conducted the orchestra, Professor Thureau was the choral director, and the soloists in the Ninth Symphony included Fräulein Therese Behr, of Berlin, and Herr Emil Pinks, of Leipzig.

FRANKFORT-ON-MAIN.—The charming new comic opera "Das Unmöglichste von Allem" (founded upon Lope de Vega's "El major imposible"), by Herr Anton Urspruch, who is also the author of the libretto, was brought out at the Stadt-Theater on January 31, with great success. There is but one opinion amongst competent critics here as to the superior merits of the work. It will be performed ere long at the Royal Opera, Berlin.

GOTHA.—Max Bruch's new secular oratorio, "Gustavus Adolphus," was produced, with considerable success, on January 25, under the composer's direction, and again a few days later, when it was received with even greater favour.

LEIPZIG.—An excellent first complete performance of Liszt's oratorio "Christus" was given by the well-known Riedel'sche Gesangverein, on January 29, under the direction of Dr. Goehler. The work was most enthusiastically received.—A musical festival took place under the auspices of the Liszt Verein, on January 20, 22, and 23, with the co-operation of the Kaim Orchestra, of

Munich, under Herr Weingartner's direction, and the Chemnitz Choral Society, under the direction of Herr Mayerhoff. The performances, which were excellent throughout, included the following important works: Liszt's "Dante" Symphony, "Prometheus," and Spanish Rhapsody, Beethoven's Ninth Symphony, Wagner's "Meistersinger" Prelude and "Kaisermarsch," and Weingartner's Symphony in G minor. Amongst the solo performers were the pianist Busoni, the violinist Petri, Dr. L. Wülner, and a number of other distinguished vocalists.

MADRID.—The first performance in Spain of Wagner's "Die Walküre" took place on January 29, at the Royal Opera House, which was completely filled. The Spanish version of the book was from the pen of Señor Cadanus, and the performance, the leading interpreters in which were Spaniards, was a very satisfactory one.

MOSCOW.—Herr Felix Weingartner made his first appearance here as the conductor of the fifth Symphony concert of the season of the Imperial Musical Society, and fairly electrified his audience with his interpretation of Gluck's "Alceste" Overture, Borodin's Symphony (No. 2), and his own symphonic poem, "Gefilde der Seeligen."

MUNICH.—The musical interest of the Bavarian capital has been concentrated during the last few weeks upon the performances of the Kaim orchestra, under Herr Felix Weingartner's direction, whose pre-eminence as a conductor meets with ready recognition both on the part of the musical public and the excellent forces under his command. Amongst the works produced were the "Carneval" Overture by Dvořák, a novelty here, which was received with much favour, Mozart's "Jupiter" Symphony, and Beethoven's "Pastorale." The conductor's new Symphony in G major, a finely elaborated work in the "orthodox" form, was also performed, and gained him many fresh admirers. Mdlle. Marcella Pergi and Professor Julius Klengel, the Leipzig violoncello virtuoso, were amongst the soloists. An interesting concert also was that given, on the 3rd ult., by the Russian composer, Nicolai Kusanli, who, with the co-operation of the Kaim Choir and orchestra, gave a number of excerpts from Glinka's opera "Russlan and Ludmila" (held in such high estimation by both Liszt and von Bülow), which, on account of its characteristic national elements and melodious charm, produced a highly favourable impression.—Several repetitions of Siegfried Wagner's comic opera "Der Bärenhäuter" have taken place at the Royal Opera since its first production on January 22, but the interest in the new work by the son of the Bayreuth master is manifestly on the wane, there having been a considerable falling off in the demand for tickets.

ROME.—A series of eight weekly orchestral and vocal concerts, under the direction of Signor Martucci, was inaugurated, on the 6th ult., at the Saint Cecilia Academy, in the presence of a very select audience.—A new three-act opera, "Trillo del Diavolo," by Signor Falchi, achieved a great success at its first performance, on January 31, at the Teatro Argentina. The hero of the new work—it is scarcely necessary to say—is the famous violinist, Giuseppe Tartini, whose celebrated "trillo" constitutes an important feature in the piece.

YOKOHAMA.—The recent first performance here of Mendelssohn's "Elijah" deserves to be recorded, the executants being a company of musicians on tour, reinforced by local amateurs.

OBITUARY.

FRAU AMALIE JOACHIM, whose death, on the 3rd ult., is announced at Berlin, was in her younger days one of the most distinguished contralto singers of Germany. Born on May 10, 1839, at Marburg, in Styria, she made her debut as Fräulein Weiss (*recte* Schneeweiss), at the theatre in Troppau, when only fourteen years of age. She later on obtained an engagement at the Kärnthnerthor Theatre, Vienna, but it was not until, in 1862, she became a member of the Royal Opera, Hanover, that her remarkable gifts as a dramatic singer obtained general recognition. Her career in opera would doubtless have been a brilliant one, but on

her marriage with Professor Joachim, in the following year, she retired from the operatic stage and henceforth appeared only in the concert-room. Here her success was equally pronounced, and both as an oratorio singer and interpreter of songs, Amalie Joachim was for many years unsurpassed in the Fatherland. Frau Joachim but seldom appeared in public in recent years, except on the occasion of her annually given series of recitals, which both in Berlin and other leading German towns invariably formed a source of attraction.

We regret to record the death, in her seventy-fifth year, of Mrs. CHIPP, widow of Dr. Edmund Thomas Chipp, formerly organist of Ely Cathedral, which took place at Palace Green, Ely, on the 18th ult.

GEORGE GEMUNDER, the famous American violin maker, died on January 15, at Astoria (U.S.), at the advanced age of eighty-three. He was a native of Ingelfingen, in Württemberg.

WILLIAM B. ELLIOTT, an esteemed organist and choral director, died in Philadelphia, on January 22, aged fifty-one.

CORRESPONDENCE.

MENDELSSOHN'S "WEDDING MARCH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Referring to the query in your January issue as to whether Mendelssohn's "Wedding March" was first performed at a nuptial ceremony in this country on the occasion of the wedding of the Princess Royal in 1858, I think I am able to throw some light on the subject.

At the foot of an organ arrangement I made of the march from a pianoforte duet copy of the "Midsummer Night's Dream" music, just then published by Messrs. Ewer and Co., and within a day or two of the date mentioned, is the following record:—

"Arranged for the organ by Samuel Reay, and played for the first time on such an occasion at the marriage of Mr. Tom Daniel and Miss Dorothea Carew, at St. Peter's Church, Tiverton, June 2, 1847."

As both bride and bridegroom belonged to well-known and influential families, and the function had attracted an overflowing gathering of all sorts and conditions of people (the bride especially being greatly beloved), is it not just possible that the performance of the "Wedding March" on this occasion may have had something to do with bringing it into fashion as a nuptial piece?

An entry on June 25 of the same year reminds me that on that day I made an arrangement of the lovely Notturmo from the same music, which I played very shortly after on the great Birmingham organ, when officiating there during an absence of my old friend and master, James Stimpson, for so many years the distinguished organist of the Town Hall.—I am, yours faithfully,

Newark, February 8, 1899.

SAMUEL REAY.

[The above letter is an interesting sequel to that from Dr. E. J. Hopkins on the same subject which appeared in our February issue, p. 122.—ED., M.T.]

BRITISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A great deal has been written and much more said lately on the subject of the neglect of British music, and it has been suggested to me that my experiences might interest your readers.

As many are aware, during the past four seasons I have given over two hundred symphony concerts in Bourne-mouth, at which I have frequently introduced works by British composers, having given over one hundred performances of such works, of which twenty have been played for the first time. I have, therefore, had a fair experience of seeing how my audiences were inclined to receive the efforts of native composers, and the result has been decidedly gratifying.

Mr. F. selection which was better a Ballade Dr. Vill of his o Mr. Elg hearty Art is even in proud.—

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Mr. Edward German has, on two occasions, conducted selections from his own compositions (including "Hamlet"), which were received with much enthusiasm by distinctly better audiences than usual, and Mr. Coleridge-Taylor's Ballade (conducted by himself) attracted a crowded house. Dr. Villiers Stanford has promised to conduct a symphony of his own, and I hope to induce Sir Hubert Parry and Mr. Elgar to favour us likewise, and I can assure them of a hearty welcome.

Art is and should be cosmopolitan; but do let us show, even in music, a little of that patriotism of which we are so proud.—I remain, your obedient servant,

DAN GODFREY, Jun.

Bournemouth, February 15.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVERY.—The Abergavenny Choral Society gave a meritorious performance of Spohr's "Last Judgment," in the Town Hall, on the 13th ult. The principals were Miss Mildred Howell, Miss Beatrice Jones, Mr. Gwilym Richards, and Mr. Fred. Lightowler. The band and chorus, under the able direction of Mr. W. R. Carr, numbered 140 performers. Mr. Arthur Angle was the leader of the band and Mr. Fred. Bumford and Mr. Bert Restall presided at the pianoforte and harmonium respectively.

BELVEDERE (KENT).—The eighth annual concert of the Belvedere Choral Society was given in the Public Hall, on the 19th ult., before a crowded audience, when Smart's "Bride of Dunkerron" was performed, under the able conductorship of Mr. T. A. Bevis. The principals were Miss Annie Swinfen, Mr. W. Fell, and Mr. Edgar Archer, who did ample justice to Smart's melodious and grateful music. A word of commendation must be given to the choir for its excellent singing.

BERKHAMSTED.—A performance of Mendelssohn's "Hymn of Praise" was given by the Berkhamsted School Musical Society, on the evening of the 14th ult., in the School Chapel, conducted by Mr. J. T. Bavin. The soloists, Miss Katherine Elder, Miss Winifred Marwood, and Mr. Arthur Court, were heard to advantage in their respective parts. The orchestra, ably led by Mr. W. B. Carter, did its work in first-class style. Mr. Montague Borwell was an efficient organist.

BLAENAVON.—The opera of "King Bulbous," words by P. H. Crib and music by H. Festing Jones, was performed in character in the Workmen's Hall, on the 9th ult., before a delighted and highly appreciative audience. The libretto is exceedingly laughable, and the actors brought out the "points" so well that the house continually swayed with merriment. The music also drew forth rapturous applause. The opera is well adapted to delight and amuse an audience, and it has been much talked of since its performance in Blaenavon.

BROUGHY FERRY.—A meritorious performance of Stainer's "Daughter of Jairus" and Macfarren's "May-Day" was given by the church choir, on the 2nd ult., in St. Stephen's Church Hall. The solos, rendered by Miss Ella Westwood, Mr. W. Nicoll, and Mr. Reay, were much appreciated, and the well-balanced choruses reflected much credit upon the ability of the conductor, Mr. A. W. Hayward, organist of the church.

CHESTER-LE-STREET (Co. DURHAM).—The Chester-le-Street Choral Society gave a most successful performance of Sterndale Bennett's "May Queen," on the 7th ult., when the choruses were sung with taste and spirit by a well-balanced choir of sixty voices. The orchestra was led, as usual, by Mr. E. Laws, of Durham. The Rev. G. W. Anson Firth, minor Canon of Durham Cathedral, conducted.

COLLINGHAM.—Haydn's "Creation" was excellently performed by the Collingham Choral Society, at its concert in the Public Hall, on the 2nd ult. The soloists

were Miss Hettie Creasey, Miss Florence Lansdown, Mr. E. Dunkerton, and Mr. C. Woodward. Miss Bertha Wigram accompanied and Mr. Woolley conducted.

CONSETT.—On the 8th ult. a concert, reflecting credit on all concerned, was given by the Consett and District Philharmonic Society, in the New Town Hall, when Sterndale Bennett's "May Queen" was performed, with Miss Annie Nelson, Madame Bellas-Dryden, Mr. Joseph Reed, and Mr. George Uttley as the solo singers. Mr. G. P. Stephenson ably conducted.

COWES.—The Northwood Musical Society gave a very praiseworthy performance of Mendelssohn's "Elijah" on January 24, under the skilful conductorship of Mr. Frederick Rutland. The solos were sung with taste and feeling by Madame Leonora Ellerton, Miss Edith Clegg, Mr. H. Turnpenny, and Mr. T. B. Streatfeild.

DENBIGH.—The Philharmonic Society gave a performance of "Elijah" at the Drill Hall, on the 7th ult. The solos were well sung by Miss Jennie Foulkes, Miss Annie Parry, Mr. T. Barlow, and Mr. Ivor Foster. Mr. A. H. Allen presided ably at the organ and Mr. J. H. Williams conducted.

DUDLEY.—The Dudley Choral Union performed Rossini's "Stabat Mater" and Haydn's "Autumn" in the Public Hall, with full band and chorus, on the 1st ult. The soloists were Miss Maggie Jaques, Miss Nellie Pritchard, Mr. Tom Child, and Mr. Henry Sunman. Mr. W. H. Aston was the able conductor of a very successful concert.

FILEY.—The concert given by the Filey and District Choral Union on January 31 opened with Mendelssohn's "Hear my Prayer," in which the solo was taken by Madame Goodall (Leeds), who gave to it an intelligent and sympathetic rendering, the choruses being sung with exactness and considerable attention to light and shade. Mr. W. H. Cass's violin solo, Polonaise in A, by Wieniawski, was executed in a thoroughly masterful manner, and the Misses Harvey were successful in their singing of two of Mendelssohn's duets. The second part of the concert consisted of Sterndale Bennett's "May Queen." In this the principals, orchestra, and chorus entered into the spirit of the music, and the result was a very creditable rendering of the pastoral. The soloists were Madame Goodall, Mr. W. Wilkinson (York Minster), and Mr. H. D. Larkin, all of whom did credit to their respective parts. Dr. Ely, of Scarborough, was an excellent conductor.

HIGH WYCOMBE.—Sir Frederick Bridge's "Cradle of Christ" was given in the Parish Church, on the 10th ult., when the composer presided at the organ. The soloists were Miss Josephine Roden, and Mr. Bertram Mills, of the Westminster Abbey Church. Mr. G. F. Anderson, organist of the church, conducted.

HORSHAM.—The Horsham Musical Society gave Handel's "Samson," on the 9th ult., under the conductorship of Mr. A. P. Whitaker. The principals were Miss Maggie Purvis, Madame Emily Himing, Mr. Otto Dene, and Mr. F. C. Moore, all of whom gave great pleasure to a crowded audience. Mr. R. Harris presided at the organ and Mr. E. Lardner was the leader of an efficient orchestra. The choruses were sung with vigour and precision and the concert was one of the most successful given by the Society.

LAUNCESTON.—The Launceston Choral Society gave its annual concert in the Town Hall, on the 10th ult., when Mendelssohn's "Hymn of Praise" received an excellent rendering. The soloists were Miss Bertha Wise and Mr. Charles Slater. Mr. W. Clotworthy presided at the organ and Mr. C. S. Parsonson conducted a very successful performance with marked ability.

LEIGHTON BUZZARD.—The Leighton Music Class gave a meritorious performance of Gounod's "Redemption," on January 26, in the Corn Exchange. Miss Maggie Jaques, Miss Ingham Tucker, Mr. James Gawthrop, and Mr. Dan. Harrison sang the solos; while Mrs. Horace Munday presided at the organ and Mr. Edmund Sear conducted.

LICHFIELD.—The Lichfield Musical Society gave a concert in St. James's Hall, on the 7th ult. Barnby's "Rebekah" and Mendelssohn's "Walpurgis Night" were rendered very effectively by the excellent chorus and orchestra. The solos were taken by Miss Gertrude Lynes, Miss Worthington, Mr. E. Kemp, and Mr. J. W. Ineson. Mr. J. B. Lott, the conductor, is to be congratulated upon the success of the whole performance.

LLANELLY.—The Tabernacle Choral Society gave its twentieth concert on the 7th ult., when Mozart's Twelfth Mass was performed. The choruses were given with great power and precision, while the solos were successfully rendered by Miss Gertrude Hughes, Miss Hannah Jones, Mr. F. Pearce, and Mr. A. H. Gee. An efficient orchestra rendered invaluable assistance. The concert was a great success and reflected much credit on the choir and its talented conductor, Mr. C. Meudwy Davies.

MALPAS.—The eighteenth annual concert of the Malpas Choral Society took place in the Jubilee Hall, on the 14th ult., when Anderton's "Wreck of the Hesperus" was very successfully performed, under the able conductorship of Mr. H. Edwards.

MELKSHAM.—An excellent performance of Cowen's "Rose Maiden" was given in the Town Hall, on January 31. The soloists were Miss Agnes Walker (who specially distinguished herself), Miss Florence Rich, the Rev. W. H. Kewley, and Mr. F. H. Noyes. German's "Henry VIII." Dances were played in the second (miscellaneous) part. Mr. C. H. Ogle conducted in his usual skilful manner.

NEW BARNET.—The Choral Society gave its first concert in the Wesleyan Schoolroom on the 2nd ult. Stanford's "Revenge" and Sterndale Bennett's "May Queen" were the works performed. The solos were taken by Miss Margaret Cooper, Miss Mary Garland, Mr. John Probert, and Mr. Donald King. Mr. Herbert Crisp, the conductor, is to be congratulated.

PLUMSTEAD (KENT).—The St. Margaret's Musical Club gave an excellent rendering of Spohr's "Last Judgment," in the Freemasons' Hall, on the 7th ult., under the conductorship of Mr. George Hudson. This young Society, which is only now in the midst of its second season, is to be congratulated upon having been able to give such a difficult work so successfully. The soloists were Miss Rina Middleton, Miss Dora French, Miss Grace Elliott, Mrs. Pinkney, Miss Fort, Mr. G. Hare, Mr. A. Kemp, Mr. S. Newman, Mr. Biddiscombe, and Mr. Chapman, all of whom discharged their duties with much success. The chorus was remarkable for its purity of tone and accuracy of attack, and a very good orchestra from a well-known military band in the neighbourhood contributed very much to the success of the concert.

REDHILL.—On January 25 a successful concert was given in the Market Hall, by the Redhill and Reigate Harmonic Society, under the able conductorship of Mr. W. G. Bartlett. Handel's "Samson" was admirably performed, the soloists being Miss Ada Patterson, Miss Grainger Kerr, Mr. Trefelyng David, and Mr. Daniel Price.

RUGBY.—The Rugby Philharmonic Society, on the 8th ult., gave a very successful concert in the New Big School. It opened with Mendelssohn's "A Calm Sea and Prosperous Voyage" Overture, followed by a creditable rendering of Schumann's "Faust." The soloists were Miss Kate Cherry, Miss Annie Layton, Mr. W. Fell, and Mr. Foxton Ferguson. Mr. G. H. Hidden accompanied and Mr. Basil Johnson conducted.

ST. GEORGE'S (SHROPSHIRE).—The Choral Union gave its first concert of the season in the room of the Workmen's Dining Hall, on the 2nd ult., before a large audience. The first part of the programme consisted of selections from Handel's "Samson," which were admirably rendered by an efficient band and chorus. The principals were Miss Constance Yorke, Miss F. Dankey (a member of the Society), Mr. W. Molineaux, and Mr. C. F. Baines. Miss Mabel Brittain brilliantly played two violin solos and Mr. P. J. Dyche contributed a solo on the violoncello. The band was led by Mr. C. Watkiss, and Mr. J. Smart conducted.

SELLINDGE (KENT).—A very successful performance of Sterndale Bennett's "May Queen" was given by the Sellindge Choral Society, before a crowded audience, in the Schoolroom, on the 14th ult. The solo parts were allotted to Mrs. A. Mowbray, Miss A. H. Robertson, Mr. Walter Clinch, and Mr. W. E. Hedgelong. Mr. A. L. Stevenson was the conductor and Mr. C. Dee Buss officiated at the pianoforte.

SOUTHEND-ON-SEA.—The Cliff Town Church Musical Society gave an excellent rendering of Stainer's sacred cantata "St. Mary Magdalen," at the Congregational Church, on the 8th ult. The solos were beautifully sung by Mrs. Richards, Mrs. Popham, Mr. John Probert, and Mr. W. L. Booth. The choir and orchestra, numbering 100 performers, were conducted by the Rev. Edward Hamilton, the pastor of the church. A large silver collection testified to the appreciation of the music by the audience. Mr. Blennerhasset (of London) presided at the organ, Mr. Berry at the American organ, and Miss Barnard at the pianoforte.

SUTTON COLDFIELD.—The Sutton Coldfield Choral Society gave its annual concert in the Town Hall, on the 2nd ult., when Cowen's "Sleeping Beauty" was performed, with Miss Laura Taylor, Mrs. Tunstall, Mr. Charles Hyde, and Mr. Ernest Healey as principals. The solos were rendered very effectively and the choruses with much spirit. Miss Edwards conducted with vivacity and Miss M. Neville was an efficient accompanist.

SWANSEA.—On the 16th ult. the Cwmbrwla United Choir, under the conductorship of Mr. D. Griffiths, gave a fine rendering of Haydn's "Seasons," being assisted by Miss Drinkwater, Messrs. Ben Davies and D. Hughes, and Mr. Hulley's orchestra. The choir sang excellently throughout.

TORQUAY.—A recital of duets for two pianofortes was given by Dr. and Mrs. Orlando A. Mansfield, on the 8th ult., on behalf of the Belgrave Literary Society, to a large and appreciative audience in the Belgrave Lecture Hall. The perfect ensemble which characterised the performance, the taste and feeling displayed by the executants, and the total absence of unfeeling execution and mere personal display, were fully appreciated, and the recital was one of the most artistic performances ever given for charitable purposes in Torquay. The programme, which was annotated by Dr. Mansfield, included sonatas by Clementi, C. E. Stephens, and Anton Krause; a scherzo by Guilmant; a posthumous introduction and rondo by Hummel, &c.

WETHERAL.—On the 2nd ult. the Wetheral and Corby Choral Society gave its annual concert in the Assembly Room. Somervell's cantata "The Power of Sound" was given with commendable efficiency, under the conductorship of Mr. W. H. Reid. The soloists were Miss Ling and Mr. C. C. Dargavel, and Miss Dalzell accompanied.

ORGAN APPOINTMENTS.—Mr. Cyril G. Church, Organist and Choirmaster to St. Agnes', Kennington Park.—Mr. Alfred H. Allen, to St. Clement's Church, Ilford.—Mr. J. J. J. Marsh, Organist and Director of the Choir to the Church of St. Alban the Martyr, Upper Ventnor, Isle of Wight.—Mr. George Leake, to St. Mark's, Southampton.

CHOIR APPOINTMENT.—Mr. J. J. J. Marsh, Choirmaster to Parish Church of SS. Mary and Rhadagund, Whitwell, Isle of Wight.

ANSWERS TO CORRESPONDENTS.

H. M. C. M.—Haydn's "Seven last words" were originally composed in the form of seven pieces for full orchestra. He substituted, however (as the original parts show), for the Bishop's voice (i.e., his exhortation on each "word") a long recitative for a bass after each of the seven "words." The work was published (in parts) in 1787 by Artaria, of Vienna, as "7 sonate, con un Introduzione, ed al fine teremoto," for orchestra (Op. 47), for strings (Op. 48). The orchestral score is probably not to be had, but the quartet arrangement is

contained in the Peters' edition of Haydn's (complete) string quartets. In its quartet form it was played for the first time in England by the late Mr. Dando, at Crosby Hall, on April 10, 1843. In regard to the present form of the work, the statement that Michael Haydn adapted the words needs corroboration, although Haydn's own preface to the edition of 1801 ought to be conclusive.

MUSICUS.—Schubert's "Zauberharfe" ("Rosamunde") Overture may be played Andante, $\text{♩} = 92$; Allegro vivace, $\text{♩} = 144$. The "Zauberharfe" was a melodrama in three acts, the music of which is said to have been completed by Schubert in a fortnight. It was produced at the Theater-an-der Wien, August 19, 1820. The fine Overture in C, "original, characteristic, and full of beauty," was published before 1828 as Op. 26 under the name of "Rosamunde," to which it seems to have no claim. The remainder of the "Zauberharfe" music is said to consist chiefly of chorus and melodrama, with only a few solos, among them a romance for tenor solo which was highly praised.

ENQUIRER.—The vocal score of Wagner's "Parsifal" is published, with English and German words, at 15s. net. An analysis of the work, by Dr. F. Hueffer, is issued at 1s., and a book of the words, translated into English by H. L. and F. Corder, at 1s. It would be quite possible to give illustrations of the work in illustration of your lecture in the way you suggest—viz., vocally, with accompaniment of pianoforte and small organ.

VERA.—We regret that we have not space to print the examples you send. The grace note should invariably come with the beat. You will find excellent and full advice on the subject in Franklin Taylor's "Technique and Expression in Pianoforte Playing" (Novello).

J. F. R. (TORONTO).—The instrument, so far as we can judge from your description, is a Serpenteleide, a connecting link between the serpent and the ophicleide. It is essentially an ophicleide, with a body of wood instead of brass.

DIAPASON.—It would be both quite correct and in good taste, as well as an agreeable combination, for the air "It is enough" (Mendelssohn) to be accompanied by the organ and violoncello.

E. H.—The setting of "The Sailor's Grave" about which you enquire is probably that composed by Mrs. R. Arkwright many years ago.

M. V.—"Time" would naturally refer to rhythmic accuracy, and "tempo" to the proper rates of speed; the observance of ritenutos, accelerandos, &c.

W. J. D.—See "The place of music in public worship," by the Rev. H. C. Shuttleworth (Elliot Stock).

A. W. G.—Reply next month.

* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded to us immediately after the occurrence; otherwise they cannot possibly be inserted.

Our correspondents must oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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Reveals not only a remarkable gift of melody, but exhibits great variety and fertility of resource in handling his orchestra. ... Let it suffice to note that a "motto" theme, heard both at the commencement and end of the work, is freely employed at various points on the journey. The narrative is carried forward by the chorus, one solo, for tenor, at "Onaway! Awake, beloved!" providing agreeable relief. The song is, indeed, charmingly melodious. ... Just previously, the setting of the lines commencing "Then said they to Chibiabos" for chorus lightly accompanied, is quite pleasing, and a touch of humour illuminates the pages wherein is described the boastful character of Iagoo.

THE GUARDIAN.

We are free to express sincere admiration for his setting—by turns exhilarating and pathetic—of that portion of Longfellow's "Hiawatha" which describes the wedding-feast of the hero. The composer has managed, with singular insight, to convey the impression of primitive gaiety natural to such an occasion and to such *dramatis personæ*. Mr. Coleridge-Taylor is a genuine tune-coiner; he also shows a remarkable command of the orchestra ... while of the bulk of the work it would be true to say that no one but Mr. Coleridge-Taylor could have written it. The reception of the cantata was most enthusiastic. Indeed, the whole cantata has the quality, rare in modern music, of appealing immediately to the hearer. ... Mr. Coleridge-Taylor is richly endowed with one sovereign antidote to satiety in his hearers—the capacity of indefinitely varying his themes; also that, while he excels in the musical delineation of primitive or even barbaric emotions, his melodies are always redeemed from triviality by some unexpected yet unstudied deviation from the obvious. Best of all, he shows a sensitive appreciation of romantic beauty. Nothing is finer in Longfellow's poem than the simple touch of the departure of the guests, leaving the hero alone "with the night and Minnehaha," a passage which is set to the most tender and haunting strain in the entire work.

YORKSHIRE POST.

It has the same strong vitality, the same youthful energy that characterised the Ballade. Here, where the composer has had more scope, he has shown even more convincingly his resources as a melodist. ... The tunefulness that is manifested in every page of "Hiawatha" has the great charm of spontaneity, the melodies abound with life and energy, indeed, a large proportion of them have a distinctly dance-like rhythm. ... There is, however, no want of variety in the music, which sweeps along with a force that carries all before it. ... "Onaway! Awake, beloved!" proves, as might be expected, the most prominent feature of the work. It is, indeed, a remarkably beautiful tenor solo, melodious, sensuous, charmingly coloured, and thoroughly vocal and grateful to the singer. ... Throughout the work the music is distinguished by unflinching resource, by a spring of melody that never runs dry, and by a picturesqueness that is in perfect keeping with the subject; in short, it is long since we have come upon a young composer whose work is not only so full of promise, but is in itself so fresh and well sustained.

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CHORAL.

A Andante.
CHORUS. SOPRANO.

CH. GOUNOD.



For us the Christ is made a vic - tim a - vail

ALTO.



For us the Christ is made a vic - tim a - vail

TENOR.



For us the Christ is made a vic - tim a - vail

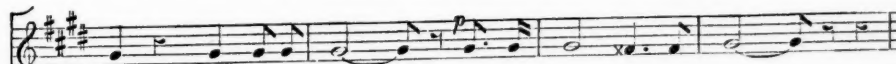
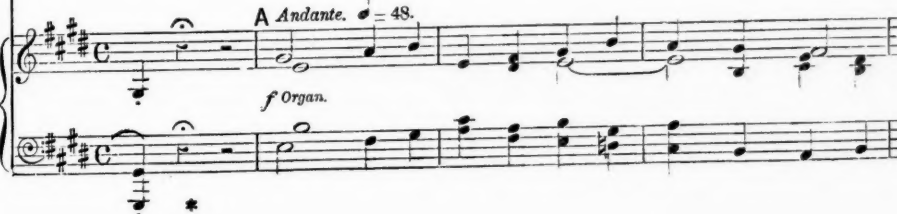
BASS.



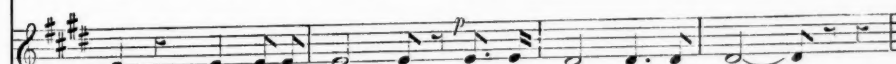
For us the Christ is made a vic - tim a - vail

A Andante. ♩ = 48.

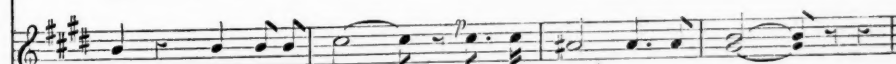
f Organ.



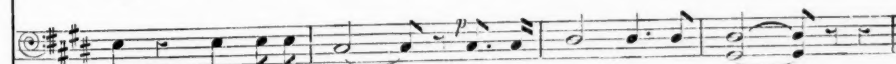
- ing, Yea, un-to death, . . and the death of the Cross; . .



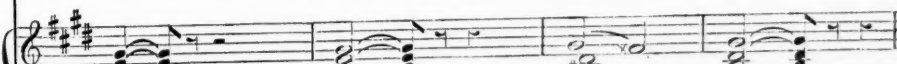
- ing, Yea, un-to death, . . and the death of the Cross; . .



- ing, Yea, un-to death, . . and the death of the Cross; . .



- ing, Yea, un-to death, . . and the death of the Cross; . .



"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.—(73.)

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B *ff*

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff

In vain . . our an-cient foe will man-kind be as - sail - ing.

ff Tutti. *f* Organ.

Ped. *

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff

To Him . . who now has died shall be tri - umph un - fail - ing. O

ff Tutti. Organ.

Ped. *

3

Death, . . thou art dis - crown - ed, thou gain - est on - ly

3

Death, . . thou art dis - crown - ed, thou gain - est on - ly

3

Death, . . thou art dis - crown - ed, thou gain - est on - ly

3

Death, . . thou art dis - crown - ed, thou gain - est on - ly

f Str. pizz. *dim.*

loss. Faith un - swerv - ing, ho - ly

loss. Faith un - swerv - ing, ho - ly

loss. Faith un - swerv - ing, ho - ly

loss. Faith un - swerv - ing, ho - ly

p *Str. arco.* *Org. & Wind.* *cres.* *f*

Ped. *con Ped.*

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young ; for

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young ; for

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young ; for

Hope, that un - con - quered re - main - eth, Heaven - ly Love, ev - er young ; for

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

them thanks do we raise. . . Thou, by Whose Death and Pas - sion

Trombe. *D*

Ped. ** Ped. **

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16

Man un-to heaven at-tain-eth, O Christ, Thee we a-dore, Thee we a-dore.

Man un-to heaven at-tain-eth, O Christ, Thee we a-dore, Thee we a-dore.

Man un-to heaven at-tain-eth, O Christ, Thee we a-dore, Thee we a-dore.

Man un-to heaven at-tain-eth, O Christ, Thee we a-dore, Thee we a-dore.

Ped. * *Ped.* *

dore, and un-to Thee give praise...

dore, and un-to Thee give praise...

dore, and un-to Thee give praise...

dore, and un-to Thee give praise...

rit. *Adagio.*

f rit. *Tutti* *f*

Ped. *

dore, and un-to Thee give praise...

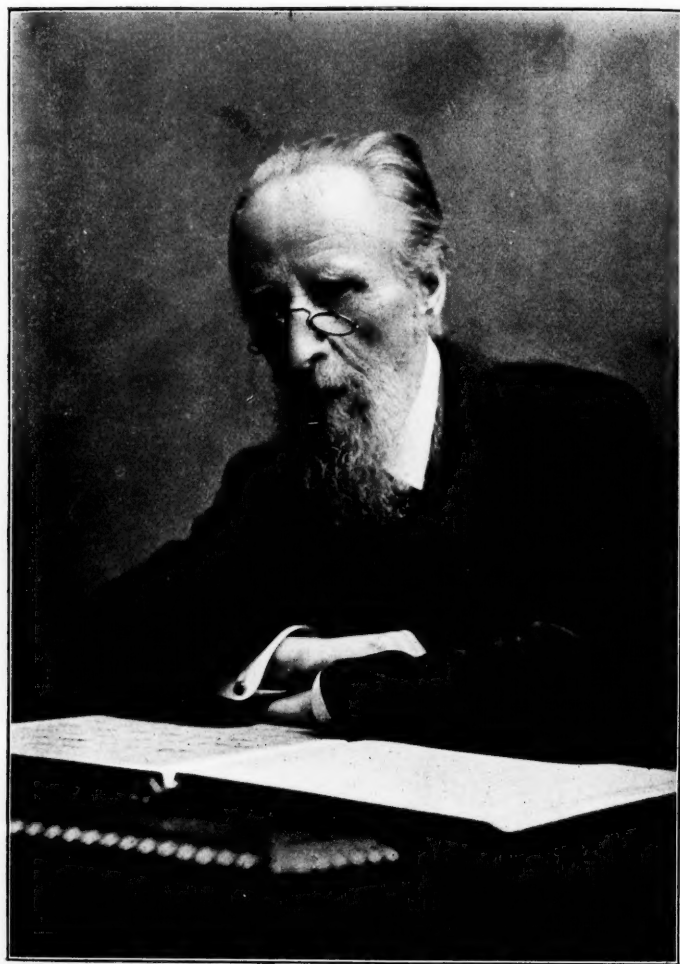
Ped. *

Sea

Ped. * *Ped.* * *Ped.* * *Ped.* *

"The Redemption."—Novello, Ewer and Co.'s Octavo Edition.

* END OF THE FIRST PART



Ebenezer Prout.



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